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The Musical World

AND

NEW YORK MUSICAL TIMES.

"Music is the Art of the Prophets; it is the only Art which can calm the agitations of the Soul, and put the Devil to flight."—*Martin Luther.*

"I ever hold this sentence of the Poet as a canon of my creed: that whom God loveth not, they love not Musicke."—T. Morley, 1600.

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RICHARD STORRS WILLIS,
EDITOR AND PROPRIETOR.

THE MUSICAL WORLD & TIMES

Is published every Saturday by F. M. Deye, (to whom all letters on business should be addressed, post paid) at 257 Broadway directly opposite the City Hall.

TERMS OF ADVERTISING

(ADVERTISEMENTS LESS THAN 1 COLUMN.)

First insertion	20 cents a line.
Each subsequent insertion	10 " "
Three months	$1 00 " "

1 COLUMN		1 PAGE.	
One insertion	$20 00	1 each insertion	$60
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As a weekly paper and the oldest and best-established musical journal in the country, this is the very best advertising [illegible] for [illegible] music, musical instruments and [illegible]. The *Musical World & Times* has a [illegible] circulation, [illegible] everywhere [illegible] [illegible] [illegible] nearly every [illegible] in the United States [illegible] the best [illegible] of [illegible] [illegible] [illegible] [illegible] Music [illegible] Teachers and Dealers in [illegible] [illegible] of advertising [illegible] in [illegible] of [illegible] for [illegible], [illegible] return for their [illegible].

TERMS OF SUBSCRIPTION.

Delivered in New York and Brooklyn, Subscribers at $3 a year, payable (invariably) in advance. One copy sent by mail, $2. Three copies, $5. Five copies, $8, and a person sending us a club of [illegible] subscribers, [illegible] one copy [illegible] months. Clergymen are charged [illegible] a year. Our subscribers [illegible] [illegible] [illegible] [illegible] [illegible] dollars. Canada subscribers are charged the additional [illegible] [illegible] postage, which is [illegible] cents [illegible] the year.

The *Musical World & Times* can at all times be obtained of the following [illegible] in this city.

[illegible] & Co.,	No. 1 Astor house,
[illegible] & Co.,	333 Broadway.
[illegible] & Co.,	No. 1 Franklin Square.
[illegible]	297 Broadway
[illegible] & Co.,	333 Broadway.
[illegible],	311 Broadway.

ITEMS.

1.

Musical instruments of all kinds will be selected and forwarded gratuitously to the friends, by the Editor of this journal, on receipt of the money, with statement of the style of instrument, the manufacturer, (if any particular one be preferred) and the address to which the instrument is to be forwarded. [illegible] [illegible] [illegible]. This offer [illegible] [illegible] [illegible] of time, [illegible] [illegible] to the friends of the *Musical World* and *Times* from the [illegible] who have so kindly aided in extending its circulation. For a special article on this subject, see *Musical World* of February 11, 1854.

2.

We have [illegible] to examine, and report upon the most important musical and literary [illegible] publications. We have done this heretofore, but [illegible] [illegible], out of kindness and feeling to those who kept [illegible] [illegible] by [illegible] to our judgment. But we find we might as well undertake to edit a separate profession—commanding [illegible] this high one is increasing upon our hands. We can always tell, at a glance, whether anything in the line is suited to the *Musical World*: but [illegible] [illegible] the [illegible], [illegible] to set forth [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] to say it. [illegible] life is short, and the editorial duties of life our [illegible] correspondents must never expect to hear from more!

3.

Our correspondents must not take it amiss that we are obliged in most cases to give a condensed statement of their interesting communications they send us, extracting therefrom [illegible] [illegible], instead of publishing entire letters. The fact is, that our correspondence of this kind is increasing so steadily as quite to crowd us out of our own columns, if we publish all that comes.

To our Contemporaries.

GENTLEMEN OF THE PRESS:—

We have commenced a new volume. Those who have an encouraging word to say for us "prepare to say it now." We should much like to have it said. The circular which we enclose in this number will tell you all about us. Let the spirit of pleasant words [illegible] you the *Muses* of your quill for a single session and sing our cheerful song for us. It is spring time, music is in season and the audience quite ready to listen. A song gentlemen—a song.

Gossip with Friends.

J. H. S. F. Gallipolis Ohio.—MR. EDITOR:—Will you please inform me, as nearly as possible, in what ratio "time" diminishes in swiftness, placing 4-4 time as the slowest. For example, how much faster we must sing 4-4 time than 2-2. You will see my idea. [a] Let me suggest for your consideration the propriety of publishing in your invaluable paper a Pronouncing Dictionary of the names of eminent musicians. We very frequently find great difficulty in pronouncing the names of foreign artists. I have no doubt many of your subscribers would be much pleased by it. [b] Accept my assurance of admiration, and my best wishes for your success, for although a stranger reading your paper for such a long a time has made me feel like an old acquaintance.

[a] In the *Musical World & Times* of June 4th, June 11th and June 18th, 1853 can be found extended articles on the subject of *Tempo*, a subject which we there fully developed. We think those articles will be from our correspondent. We spent considerable time and extended upon them. We can not furnish you with those numbers separately but we have a bound volume for 1853 containing them, which those desiring are taking from us at $3. We can forward this to you also.

[b] If you will send us the names of such names as seems to you we will endeavor to serve you.

A SUBSCRIBER.—"MR. EDITOR: Do you not think Knorr's Materials for the Pianoforte good practice for a pupil who has attained moderate skill, as any of the very numerous works now published: that is, for one who has not practised exercises and scales more than those [illegible] in J. B. Logier's 1st and 2d companions, and Bertini's method? [a] 2d. what works on Thorough Bass or Harmony would you recommend to a person that could not get Musical Studies by Richard Storrs Willis. [b] 3d. Is Moore's Encyclopedia of music out yet? [c]"

[a] Knorr's Materials, published by Reed, Boston, take high rank as pianoforte exercises. They are endorsed by the best names in the profession and will doubtless serve you as well as anything of the kind. [b] These studies can be procured by sending for a bound volume of the *Musical World & Times* for 1853, containing them: price $1—too much for the studies alone, but not too much for the entire volume, which is, itself, an encyclopedia of a great deal of musical information. [c] Moore's Encyclopedia is not out yet, but will be, soon.

O. S. Albany.—Any person connected with an organ factory and accustomed to tuning we should suppose might tune the various [illegible] for you, described in your letter. Are there no organ builders in Albany?

E. W. S. Whitehall.—We voluntarily refer you to Item 2, in our first column.

L. E. T. Paw Paw Grove, Ill.—Your voice is, we presume from the compass you mention, a bass profundo. But a voice is a very uncertain thing to rely upon for a livelihood; in cities particularly, unless very highly cultivated. We advise you to adopt some other means of securing yourself pecuniarily; but, in the same time, diligently to cultivate your voice, and gain good instruction if possible. Music is best used as a side resource; not a main resource. You may bring it to bear to various agreeable and profitable ways, in connection with some other more material and practical occupation.

TENNESSEE, N. to April 20th 1854.

"MR. EDITOR:—Dear Sir excuse me for troubling you again so soon, but I find to trespass upon your kindness in asking you to procure for me some more music. Will you please inform me what a good toned piano, could be hired for per one year? I should want a full round tone, action easy and perfect tone.

Respectfully A. L. T."

The $6 was received and the music mailed to your address on the 20th of April. The enclosed $1 00 was returned. In relation to the hire of a Piano we refer you to Oliver Ditson of Boston.

Miss C. M. J. Shelbyville.—We sent you the music April 1st. Please always name the place you wish to have purchased.

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The Music of a week.

NEW YORK.

A concert complimentary to Mr Scharf[illegible], Mr [illegible] last concert (to be reported next week), Mr [illegible]'s concert, and Curtis's successful Cantata, *Joseph*, have been the [illegible] performances this week.

PHILADELPHIA.

[illegible], before leaving for Europe, announces a farewell concert to take place on Wednesday May [illegible]. He will be assisted by [illegible] Young, contralto, and Sig. [illegible] and [illegible].

NEW ORLEANS.

Anna Bolena, by Donizetti, was produced at Orleans Theatre on April [illegible]. The principal characters were sustained by Messrs. Laglaire, Genibrel and Mmes Berghera and [illegible].

CHARLESTON.

[illegible]'s Nightingale opera troupe are performing in this city.

BALTIMORE.

Mrs Cecilia Young announces a vocal concert for Monday evening, 1st of May, at the Assembly Rooms. Mr E. Hewitt gave a concert at the New Assembly Rooms on the [illegible] of April, assisted by a full orchestra and many [illegible]. Selections from the [illegible] opera *Van Winkle*, were performed.

CINCINNATI.

[illegible] benefit and last concert took place on Wednesday evening April [illegible]. The second and last concert of Mr Cornell [illegible], was given on the [illegible], of April, at [illegible] and [illegible] Hall, assisted by Messrs App[illegible] and Lon[illegible].

JACKSONVILLE, Ill.

[illegible] is to be held in this city on the [illegible] of May, ending with a grand concert on the following Friday night, at which many of the best singers of the [illegible] will be present. Hospitality is offered to those who will come.

SAN FRANCISCO.

The Montplaisir Ballet troupe [inaugurated] their performances on the [illegible] of March. After the vaudeville, scenes of *Belisario*, by Donizetti were sung by Messrs Laglaise and Coulon. The proprietors of the spacious and elegant Music Hall [illegible] have announced that they are prepared to let it for concerts. Concerts Anna Bishop and [illegible] are meeting with extraordinary success in the interior. They gave two concerts at Marysville on the [illegible] and [illegible] of March, before a crowded audience. Madame [illegible] was also [illegible] successful at Grass Valley. She intends to give a concert at Nevada.

NEWBURYPORT.

The [illegible] of Newburyport, have been giving concerts here the past winter under their leader Mr E. [illegible] Thompson, and to full houses. The Musical Institute, assisted by the Beethoven club, also gave a concert. Mr M. [illegible] Randall is teacher of the Institute. Mr J. W. Cheney, pianist. [Item.] D.

NEW BRUNSWICK.

Prof. [illegible] has been giving concerts the past season, also Mr Bachelder, Mr Dempster, the Hutchinsons. The choirs and singing societies of this place are very much at variance, so much so as materially to hinder the progress of the divine Art. [Item.] Varran.

MOBILE.

Camilla Urso gave her second and last concert on the [illegible] of April at [illegible] Odd Fellow's Hall.

ST LOUIS.

The second of the series of Promenade concerts took place on the 2d inst.

PITTSBURG.

The Germania Musical Society gave their last concert on April [illegible] at Masonic Hall. Midsummer Night's Dream of Mendelssohn was performed. Miss Kate [illegible] read the play of Shakspeare in connection with the music.

SALEM, Mass.

[illegible] gave a grand Musical Soirée on Wednesday May [illegible], at Lyceum Hall, assisted by Miss Lucy Robinson and Mr Gartner the violinist.

AUGUSTA.

An amateur concert was given by the ladies and gentlemen of this city at Masonic Hall on which occasion they were assisted by the ladies and gentlemen of the Philharmonic Society of Charlestown. The proceeds were given to Rev. John [illegible] for the erection of a new church.

ADRIAN, Mich.

The Adrian Band are expected to give a concert in this place, under the direction of Mr [illegible].

MOUNT MORRIS, N. Y.

[illegible], an accomplished Pianist from Boston has been invited here through some musical friends, for the purpose of gathering a school for the Piano Forte.

NEWARK.

The third annual musical festival, under the direction of Prof. [illegible] was given on Wednesday May [illegible], in Library Hall. In the first part of the concert, a new cantata, *Spring Day a Ramble*, composed by Mr [illegible], and in the second part the *Flower Queen* by Mr G. F. Root were performed.

ROCHESTER, N. Y.

[illegible] announces a concert to take place on the 2d inst. at Corinthian Hall. The [illegible] gave a concert at Corinthian Hall on April 28th, under the direction of Mr D. W. [illegible], assisted by some of the young singers of the place.

BUFFALO.

Jullien gave two farewell concerts on the 20th of April and [illegible] at the Eagle street theatre.

CONSTANTINOPLE.

[illegible] a Concert has been held in Constantinople, conducted by the American Scotch and English missionaries, the chaplains of the English and Prussian embassies and the native Armenian pastors. The exercises were in five languages, Armenian, Turkish and Greek. Hymns of the same measure were sung at the same time, to the same tune, in three different languages; and though the words and sentiments were all different, there was no discordance.—*Sabbath Recorder.*

Boston School for Music.

Boston, the "Athens" of the great republic should have the school of Art. In Sabbath has Art always best flourished. Musical Art, particularly, and in this day even more good music can be heard in Boston than in any other city of our Union. To hear music is to learn music. We learn a rule sooner perhaps from hearing, than studying. Just so and to a great extent is a [illegible], and [illegible] rules, and compose, [illegible] the assistance of teachers. But here this teachers are prepared [illegible] teachers of teachers. We refer all those who are desirous of accomplishing themselves in the Science and Art of music particularly for the purpose of teaching, to the *Boston School for Music* as advertised in [illegible] column. We cheerfully recommend the gentlemen named. They are all Americans, young, [illegible], opposed, we doubt not, to the spirit of [illegible] and trade, not to [illegible] whole whatever [illegible] to [illegible], [illegible] as the [illegible] of [illegible] Art.

What they Say of Us.

"I inherited from a great grandfather a fondness for [illegible] I sometimes fill the [illegible] in the fingers of my right hand [illegible] since the [illegible] strong. I suggested to my husband that $[illegible] per year was too much for news and literary papers. He replied, 'As you please. I cannot give up my *National Intelligencer*. [illegible] the others are yours, do what you like.' The religious paper could not be stopped, that would be [illegible] one of the town papers was so [illegible] [illegible] neither the man had a large family and a struggle to support them. It was impolite to stop the paper [illegible] a friend—thus each one was in turn successful [illegible] I came to the *World* and the *Journal*, when my own heart [illegible] and sent a current of warm generous blood into those stretched fingers, and [illegible] of five stretched a [illegible] of $[illegible].

I [illegible] Mrs ——."

Mr. Editor.—Allow me to contribute a few lines to you. Your paper came to hand in due time after I sent you the three dollars. It comes regularly every week now. I would not take [illegible] for some single number. I will tell you the reason. I am acting as teacher [illegible] to that [illegible] thought of before. Since I have been [illegible] I have been [illegible] successful in [illegible]. Those articles on the art of singing are worth to me more than the subscription of the paper for one year. I am just making up a class in this city and if I succeed I think I shall be able to send you more subscribers. I will try and get all my pupils to take it knowing I think it will assist them very much in learning to sing. The [illegible] in the *Musical World* are very valuable. I [illegible] when and how I can get a [illegible] where I have not. Will you be so kind as to let me know the price of Robertson's Patent Keyed Finger Board and whether it may be sent by mail or not? And whether Moore's Encyclopædia of Music can be sent by mail and if so what would be the postage on both the above. [illegible] I shall be very much obliged to you. Mr W. [illegible] if you answer these inquiries either by letter or through the columns of your valuable paper. I do not [illegible] to flatter persons but I must confess that my most interesting reading of late is contained in the *Musical World*. [illegible] thus [illegible] of a singing teacher [illegible] in the far west. I hope the *Musical World* will continue to prosper and [illegible] will not be long when every family in [illegible] will be an annual family and regular subscribers to the *Musical World*.

E. [illegible] Mrs. Lexington Miss.

[ed.] Robertson's Finger Board costs from $5 to $[illegible]. Both this and Moore's Encyclopædia of Music can be sent by mail, postage included in purchase.

"[illegible]," W——, Mass. April [illegible] 1854.

Mr [illegible] Mr. Editor:—I can only take up the oft-repeated tale, and say of your valuable paper comes regularly to our fireside [illegible] it [illegible] for who that [illegible] [illegible], [illegible] you receive a rich reward in your own bosom for the happiness you are giving others. It comes to us in our [illegible] experience—and in our quiet rest among the hills. Up the blue Connecticut [illegible] through the [illegible] of that [illegible] which [illegible] the atmosphere you breathe [illegible] at once at once on every one," [illegible] quivering with [illegible] the ambitious little birds sometimes catch the [illegible] in and [illegible] themselves and [illegible] to [illegible] [illegible] least, so [illegible] of [illegible] when [illegible] notes—if indeed they retain aught of [illegible] going where they [illegible] you. I should be glad [illegible] the [illegible] of the [illegible] in a letter.— And now [illegible] so long intruding—will [illegible]

Very truly, [illegible] ——

PER CONTRA.

[illegible] Musical World & Times:—As your paper [illegible] not meet my wants you will please discontinue it at the close of the year's subscription, and oblige, ——

We occasionally receive such letters as the last one which we publish by way of contrast to the preceding, having an [illegible] eye for light and shade. Such a letter does not surprise us. We know we cannot please every one; and it is only such as we do please that we ask for subscribers. All people have their peculiar hobbies and it is well that all have not the same. Such would be very like a whole city falling in love with one lady—an overwhelming circumstance. [illegible] then, ladies and gentlemen. We know there are enough of [illegible] to make our "World" the very comfortably large one it is.

Whence the BARTHOLDY to MENDELSSOHN

[illegible]

This question is finally settled by [illegible] *Freund*, Charles Grobe, who [illegible]

"Bartholdy was [illegible] mother's family name, adopted by his father [illegible] Chas. [illegible]

While in Germany we lived for some time at the house of a married daughter of the [illegible] the church composer. This most sweet and [illegible] lady married a Mr [illegible] brother who [illegible] a merchant of Frankfort. To avoid business confusion the first brother [illegible] of his wife's family name, and called himself [illegible]. Changes in names of this kind, are very common in Germany.

OUR LADY VISITORS.

Among the lady visitors who occasionally [illegible] the *Musical World & Times* with their fair presence, we were [illegible] the other day by the accomplished wife of Capt. L—— of the United States [illegible] take the liberty of making an allusion from her delightful accomplishments as one [illegible]

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lent musician and the fact, which Capt. L—— stated to us, that the father of this lady, John Fraser, Esq., was formerly editor of a musical journal in Scotland, called the *Musical Reformer*. Mrs. L—— was kind enough to sing to us in our Saloon; in here we have a charming Mollen pianoforte by Gilbert; a song composed by this great man to words by Eliza Cook, entitled *The poor Irish boy*. We were quite struck with the song, either from the very finished and beautiful manner in which it was sung, or the intrinsic excellence of the piece. It is an effective song published by Horace Waters, and we commend it, *en passant*, to our simple-hearted loving readers.

Our city lady subscribers and friends sometimes ask us if they may come and see us—we hereby distinctly say *they may*. If they wish to enjoy a beautiful view—see the military processions—try a charming piano—read the papers—hear the musical news, etc., etc., a hearty welcome very best one awaits them.

Choirs and Organs.

[CHURCH-MUSIC ARTICLES, NO. XVI.]

In our last article we expressed our convictions with regard to the *general* location of organs in churches, that a large organ for congregational use, together with a Congregational choir, if there be one, should be down stairs, and at the clerical end of the church, in order that all the *worship* should proceed or be pronounced from the same quarter of the church, and, that whatever pertains to the worship of a church should be grouped together. On the other hand, a quartet choir with a small choir organ, might, if desired by a religious society, have their place at any other point of the church, the exact location of this point to be decided by considerations of convenience and musical effect, the duty of such choir being not to *perform worship*, but to serve as an ornamental and impressive musical appendage of the church.

We will now consider briefly the most feasible position of an organ thus placed at the clerical end of the church. And we may state at once that, as far as precedent goes, organs have had in various ages of the church all possible positions. Spark says:

"History and precedent are not at all agreed as to the *original* position of organs in churches for this kind of instruments seems before the Reformation as now to have stood in all sorts of places:—on Choir screens, Rood screens, over west doors, over and in transept arches, on the floor of the chancel, over the altar, as in the Royal Chapels of Versailles and the Tuileries; under the tower, round corners, in hanging; but out of sight and *vice versa*—in short, it would be impossible to say, I think, *where* organs have stood, but where they have not stood in churches."

We will first suppose the simplest style of church edifice, such as is used in all denominations distinct from Episcopalians, among whom we more frequently find church structures partly cruciform, and otherwise varied in shape. Suppose the edifice to be square or a parallelogram, the organ, then, might stand where the pulpit now ordinarily stands, facing the center aisle; but the rear wall might well be hollowed and the instrument be placed in the recess thus formed, in order to economize space, which recess should not be so shaped as to box up the instrument at all, and confine the sound, but to throw it out. The organ in the center, then, the pulpit might be placed somewhat aside, on the right, while opposite the pulpit on the other side, would be reserved places for a congregational choir, or such Sabbath school children as might be selected to lead, with their teachers, the musical part of church worship; these singers being so connected with the congregation as to form virtually a part of them. Between the pulpit and the singers and in the center so as to conceal partly the organist, might be the communion table, with its furniture of chairs, &c. appertaining; the communion table and the desk of the organist would thus face the center aisle and be in line with each other. And it may here be said, that the action of the organ should be brought out a few feet, and the organist should play at a desk (corresponding in style with the communion table) and should *face* the congregation, though he need not necessarily be seen by them.

The advantages of this plan would be the following. The organ would beautifully ornament and face the church. It would seem to rest as every large structure ought, on a *ground* basis, instead of having the *boxed* up look it usually has in an organ loft. The tone of the organ, thus swelling out from below, and into the whole space of the church, would be infinitely more grand and effective;—the organist would be directly under the control of, and close in communication with, the clergyman;—the voice of worship would proceed from the same quarter, and seem invested with the same hallowed associations;—the participation of the congregation in the singing would be almost inevitable, the choir in coming, chosen from among themselves and to be the more interested;—and last, but not least, would apply the following argument used by Mr. William Spark, an English writer: "there is a great difference in the *conduct* of singers in a choir, particularly the younger portion of them, when placed under the immediate eye of the minister and congregation, and their conduct in a gallery where they but too often entertain the idea that they are not there as a part of the congregation, as members of the church, but as vocalists, employed to sing to, and for the people."

Plan 2d. If the organ in the centre might seem to some like giving too much prominence to this instrument, particularly by displacing the pulpit (the force of which idea we should not personally feel) then might the pulpit maintain its place in the center, with the communion table as usual below; the organ towering up in the rear and forming a background for it. The organist would then be concealed behind the pulpit. In this manner, however, the organist could not stand in such convenient communication with the singers, unless they were also grouped around him and isolated from the congregation with whom it is always desirable they should hold connection. The arrangement would be more crowded, and not so symmetrical and *clear* as the other. There are instances in Catholic churches abroad, however, where the organ is behind the altar; this is the case in the church of the Madeleine, Paris, in which behind the altar there stands a small organ to accompany a choir of priests, a large organ however, for an occasional response, for voluntaries &c. standing in a loft over the main entrance. This is, in our opinion, is reversing the proper place of the several organs.

Plan 3d. Another arrangement in churches thus shaped, might be to carry back from the rear wall a part of sufficient breadth, between the galleries if there be such, to contain whatever is necessary to the administration of the service, that is, the pulpit, communion table and organ. The communion table might occupy the center, above it, perhaps, the ten commandments; the pulpit would be on one side, while the organ might be on the opposite side, built into the wall and concealed, but this wall so perforated on the side toward the pulpit, and on the other side opening out toward the church, as to admit the full egress of tone. This plan has been put into practice, we believe in the Swedenborgian church in Boston, and very successfully.

For churches thus simply shaped and non-Episcopal, we would propose these three plans as to the position of a *peoples'* organ and as a simple *congregational* arrangement altogether. The first and the third plans, however, have much the advantage of the second.

Episcopal churches, as has before been remarked, are often irregular in shape, partly or wholly cruciform; the fixed position of the altar, also, would here affect this question. And then these churches would be divided into two classes, those in which full cathedral service is performed, (and there, therefore, in which a *double choir*, for antiphonal purposes is requisite,) and those in which this is not the case. The latter would include by far the greater number of churches in this country and elsewhere. These we will first specially consider.

Even in cases where the church be irregular in shape, and is intersected by transepts, &c., the plans already proposed would serve equally well with a slight modification, inasmuch as everything pertaining to the actual worship of the church should also here, we affirm, be grouped together, *within or around the chancel*.

Plan 1. Let the organ be *behind* the altar (as in the church of the Madeleine, Paris) the desk on the right, the choir of singers, or the Sabbath school children, on the left. These children might, however, be grouped around the chancel, without the railing, and the choir might be just at the entrance of the transept, as in the Rev. Dr. Muhlenberg's church, in this city.

Plan 2. The altar being in the center, the desk would be on the right, and the organ built into the opposite wall, which, as in the other case, might be only an apparent wall, being actually open, or perforated toward the altar on one side and toward the transept of the church on the other, like the Swedenborgian arrangement already alluded to in Boston. The body of singers for congregational purposes would be near the organ and in connection with the rest of the congregation.

Of the two plans, the first is the better one, doubtless for the *organ*. But the second would probably be the more symmetrical and *pleasing*.

In the case of a cathedral service, and two responsive choirs, one arrangement might be that of Mr. Webb, in the church already alluded to. See last plan No. 2. He has two choirs, which

are placed opposite each other up stairs, at the ends of the two galleries nearest the chancel. The organ and organist are down stairs there, and the choirs above him. This economises space, doubtless; but we should think the singers, in instances where the leader is not so very skilful as Mr. Webb, might be rather out of reach, and apt to falter; and the conspicuousness of the arrangement would be to us no objection.

But, on this subject of the arrangement of double choirs for the performance of cathedral service, any suggestion on our own part has been anticipated, and our labor forestalled by a pamphlet which appeared in England a year or two since, and which embodies some remarks made before the Yorkshire Architectural Society at a meeting held at Leeds in May 1852, by William Spark, Esq. In this admirable pamphlet, the whole subject is architecturally and acoustically considered; diagrams are given of the interior of various churches in England and on the continent, and the various points at which organs and choirs are placed and *misplaced* designated. We must acknowledge an indebtedness to this source for a direction given to our own views, our result differing only in this respect, that while the authority in question considers the subject more with reference to the cathedral service of the Church of England, we have ventured to widen our horizon to embrace all religious bodies, and to labor principally to make sacred song universal—the voice of the *people* rather than the voice of a few. To all such, however, as wish for admirable views and valuable information as to locating double choirs and arranging a cathedral style of music, we recommend this pamphlet. It is entitled "Choirs and organs, by William Spark." is published by Vincent Novello, London, and is for sale at the rooms of his agency 389 Broadway, New York.

We will add a little eloquence, by way of spice, to our article in the shape of some quotations from various sources, which we find interwoven with the essay alluded to, pertaining to that noble instrument, the organ.

"Now here you must take notice, that they had then a custom in that Church, which was, that always before the sermon, the whole congregation sang a psalm together with the choir and the organ; and you must also know that there was then a most excellent large, plump, lusty, full speaking organ, which cost, (as I am credibly informed) a thousand pounds. This organ, I say, when the psalm was set, being let out into all its stops, together with the choir began the psalm. But when that vast concording unity of the whole congregational chorus came *thundering* in, even so as that it made the very ground shake under us, (Oh! the unutterable, ravishing soul's delight!) in the which I was so transported and wrapt up into high contemplation that there was no room left in my whole man, viz., body and spirit, for anything below divine and heavenly raptures."—*Master Mace* 1644.

"St. Jerome says there was an organ at Jerusalem which could be heard as far as the Mount of Olives. If the distance, therefore from the Church of the Holy Sepulchre at Jerusalem, to the Mount of Olives, is about a mile (as I understand it is) the organ to which St. Jerome alludes must have been infinitely more powerful than any of the 'enormous music mills' of the present day. Far be it from me to defend the huge, uncouth, noisy organs which are but a disgrace to our churches and frequently a means of destroying altogether the effect of what is of far greater consequence than instrumental music—the combined and hallowed efforts of a congregation of worshippers to praise God with the "human voice divine." I denounce for most and especially instrumental noise in our churches; all I wish to have understood is the difference between the use and abuse of a large powerful and sweet toned Organ. For the general execution of the Choral Service (which is usually *performed* by choirs numbering from six to thirty voices) a small instrument may be sufficient;—indeed, what is the Choir Organ for, but principally to accompany the singers. No judicious organist ever does employ the full powers of his instrument (if it be a large one) in the ordinary accompaniments of the choral service;—he rather confines himself to the use of those soft and sweet stops, which will be at once a sufficient support for the singing—and a means of giving that variety of expression to the music which the ever varying sentiment thereof seems to require. Notwithstanding, I would ask, are there not times and occasions in the due performance of our sacrifice of praise and thanksgiving, when the effect of a grand, and—to use a technical term—a "well balanced" organ "let out" as Master Mace hath it, "into all its fullness of stops"—I ask are there not times when it is awe-inspiring and powerfully sublime? For instance, who has not heard a crowded congregation in a large church sing with heart and voice that glorious, time-honored tune—the old 100th psalm, accompanied with the full power of a great and beautiful organ, and not acknowledge the powerful aid and thrilling effect which a grand organ gives to some portions, at least, of church music? Again, who has read the account which Master Mace gives of congregational singing in York Minster, in 1644, and not acknowledge the value of a large—an "enormous"—organ on special occasions and under peculiar circumstances?"—*Mr. Jebb.*

"Suddenly the notes of the deep laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! with what pomp do they swell through its vast vaults, and breathe their awful harmony through the caves of death, and make the silent sepulchre vocal!" And now they rise in triumphant acclamation, heaving higher and higher their accordant notes, and piling sound on sound. And now they pause and the soft voices of the choir break out into sweet gushes of melody; they soar aloft and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! what solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from earth to heaven—the very soul seems rapt away and floated upwards on the swelling tide of harmony!"—*Washington Irving on Westminster Abbey.*

"When writers on choral service condemn the employment of large organs in our churches, under any circumstances, in my humble opinion they appear to *forget* to notice the distinction which should be made between a congregational and a performed service—in short, it seems altogether to be lost sight of, that an organ to support a great body of singers—an assembled multitude of worshippers—should be infinitely larger and more powerful than an instrument required only to support a few singers who are engaged to perform the choral service to the congregation. The "enormous" organs in Holland were erected principally for the purpose of accompanying the large number of worshippers who sing most lustily in unison the magnificent melodies of grand though simple chorales, the music of which is printed—as it should be everywhere—with the words of the psalms and hymns, thus enabling all who are able and feel disposed, to take part in one of the most delightful and elevating portions of public worship."—*William Spark.*

The Man who Parts his Hair Down the Middle.

He has been brought up at home, or else educated at a girl's school. He can make pies and puddings, and is an unfailing hand at threading a needle. His sisters have taught him to sew, and it is said that he mends his own stockings, but at all events he does not practise the art in public. He wears a turn-down collar, and cultivates sentimental poetry. He plays the flute, and loves to look at the moon. His great passion is reading novels. Many a night's rest has a lovely heroine robbed him of! His voice is soft and flute-like—but a flute that only plays the very lowest notes. There is a confidential tone about his conversation, as if he were whispering some fearful secret that he was mortally afraid would be overheard. If he goes to the theater he takes his mother with him. He is timid, and has been known to walk up and down a pastry-cook's for a half-an-hour before he has dared to go in to ask for a penny bun. At an evening party he drinks lemonade, or orangeade, or sherryade, or any other mild young man's "ade;" in the day time, if he imbibes anything it is milk or ginger-beer. Beer he sets his lips against entirely, as, in his refined opinion, it tends to grossness. He contributes to Ladies' Albums, collects autographs, writes acrostics, and is indefatigable in his exertions if a young lady should want half a million of postage stamps to complete a charitable wager. His remarks upon the weather are as invaluable as they are incontestible; but, personally he is not very strong, and he cannot sit with his back to the horses. It makes him giddy to waltz. He hands the muffins round with a grace that no lady can refuse. He sings in the sweetest little voice that wouldn't wake up a canary. But he is very miserable in his songs, and is always breaking his heart, or begging that he may die; but if he were asking you to pass the melted butter he couldn't put the request more mildly. At a pic-nic he is invaluable—(and we never knew a pic-nic take place without a man who parted his hair down the middle)—for he runs for the plates, cleans the knives and forks, fetches the spring water, and does a number of little useful little offices while the other gentlemen are quietly seated down upon the grass eating their dinners. More than this, his pockets are always stocked with pincushions and smelling-bottles, voice-lozenges and pocket mirrors and combs, and an infinity of all knacks, most serviceable to the ladies, who call him "a sweet [illegible] man;" and he is never so happy as when he is carrying their shawls and parasols, or is tending [illegible] or holding their muffs, or with his cambric pocket handkerchief in perfect [illegible], that you

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might roll up in less than a pill,) in frightening away the "early goats." Well, I see all children are "dears" and "pets"—all babies, "sweet little things;" and he takes them playfully with his finger, and "chicken hiddles" them until he makes them cry. He doesn't like children, however, who romp and are noisy, disagreeable children who pull him about, and disarrange his trousers by climbing up his knees, or dirty his clean gaiters by standing on his boots, or tumble his beautiful hair. To conclude with a few rapid characteristics. THE MAN WHO PARTS HIS HAIR (it is generally a light hair or a faint auburn) DOWN THE MIDDLE perfumes his handkerchief (likes home-made wines, is passionately fond of flowers, adores Hanon, cannot see unless carries an eye-glass, keeps a diary, and a cat, holds the ace of silk for ladies, is ready to lend a hand to table-turning or any other fashionable folly of the day, rarely dances and has an inveterate habit of never parting with his hat, and is invaluable in taking an elderly lady down to dinner.

DROLL IF TRUE.

Translated for Willis's *Musical World & Times.*

Cherubini's talent both as a composer and theorist is widely known, but he was very eccentric in some things. The following anecdote is circulated about him. Cherubini's opera, the *Deux Journées*, met with an eventual shining success. This triumph brought to the last limits the well known self esteem of the author. None ever spoke of himself with such complacency and such undisguised contentment as Cherubini. "Behold," said he to his neighbour, when addressing his work, "behold this score. It is positively crowded with new and delightful melodies. Nevertheless, the next is still superior. So striking is the close of the second act, that one might imagine all interest were at an end; but musical passages of the most brilliant and original stamp follow each other in a surprising manner; and this goes on to the end, increasing on the more from its not being expected." It was in this manner that he used to speak of his works, and to indulge in egregious self complacency.

Whenever the *Deux Journées* was represented, he walked through the main quarters of the capital, and often as he saw a little person reading the play-bill of the opera comique, he bowed to the groups and then exclaimed, "Ah! they give the *Deux Journées*! It will be necessary to get one's dinner early to secure a good seat. The spectators will doubtless throng the doors before three o'clock for admission." Then he left, and hastening to another place played a similar trick, saying: "My goodness! I omitted to rent a box for Countess D—, but I shall go forth with and remedy this. I am only afraid I shall be too late. It is said that the boxes are all taken in advance." He continued the same petty manœuvres every time his opera was announced. Some three hours before the ticket office opened, he would go to the play house to see if the list was commenced. And, however small was the number of billets around the bureau, his fancy magnified it, and returning home he would say to his companion, "Rejoice my dear, we shall have a crowded house at the opera comique."

ANTHONY PHILIP HEINRICH.

From a passage in a German work we learn that Mr. Heinrich was, originally, a rich Bohemian banker, with business branches in Prague, Vienna, Trieste and Naples; and that he resided at his mansion at Schoenlinden, where, trusting to the financial operations of treacherous agents, and absorbed in musical reveries, he relinquished untold acquisitions to revel in the wealth of harmonious sounds.

Meeting with pecuniary misfortunes, he came to the United States and was for some time in the West, where it is said, that he once went into the solitudes of the woods of Kentucky with no companion but his fiddle, and there remained a whole year, living upon roots and water, his only object being to dwell in the undisturbed paradise of his own harmony. Another anecdote relates that "he was once crossing the Atlantic for this country in a French brig, when a dreadful storm arose, which continued for two days with unabated violence; during this time the sailors and all on board but the musician were much frightened and expected to go to the bottom; he, on the contrary, appeared, the while, to be wild with delight, rushing hither and thither, fiddling to the storm, and gathering inspiration from its fearful but sublime melody.—This the sailors at length took notice of, as also that his eye and bearing and manner were different from those of other men, and hence in their superstition they concluded that he was the cause of the storm, or in other words, that he was the Jonah of the ship, and came to the resolution to throw him into the sea. When they came to announce this to Mr. Heinrich, he was busily employed in composing an air to some words which were subsequently published. "Ha, ha! you are going to drown me, you say," said Mr. Heinrich, still fiddling away; "very well, I am ready; but if you will give me ten minutes to finish my piece of music I shall be come ready still." The sailors agreeing to this, the enthusiast continued his occupation with the utmost calmness and delight, with the full assurance of death hanging over his head; but before the ten minutes were out the storm suddenly abated, so that Mr. Heinrich's life was saved and the piece of music finished at one and the same time.

German Music.

(Translated for the Musical World & Times from the Beaux-arts, by EDWARD BRUCE.)

THERE have existed men, even of the highest erudition, who at different periods have discussed the matter whether supremacy in music should be yielded to Italy or Germany. As for us, without raising the question of supremacy, which is now decided, we shall present some reasons for this, not in order to show how victoriously melodious Italy excels in this Art learned Germany; but to state a few reasons among many, why German music will never be able to compete with Italian.

German masters aim more at harmony than at melody. This error of sacrificing melody to harmony is one of the two principal reasons, why the German opera, born *(sans)* a duo of hexameters, will never approve nor equal the Italian, however great may be the natural ambition of that learned nation to distinguish itself in every kind of noble and refined production. Let any one observe *Fidelio*, by Beethoven, and the *Freischütz*, by Weber. How many a poetic and pleasing thought is cut short in the middle, or strangled just in the best place! and this for no other reason than a blind idolatry of the words. And yet, what are the most applauded pieces in these works? Those precisely in which melody is respected, and moves with unchecked freedom.

The second cause of inferiority lies in the language itself, which, though manly and rich, and calculated to succeed in the field, has, for music, an insurmountable roughness, arising from its continued hard uses of terminations consisting of consonants piled one upon another. But every one knows that the human voice cannot modulate and display its powers unless sustained by vowels. Try if you will to sing any consonant without prefixing or annexing a vowel to it. Melody, which is formed from vowels, cannot proceed nor sustain itself through a multitude of harsh consonants. Therefore the German singers are thus forcibly led, either to suppress these consonants, and then the words are extinguished, and the ear catches nothing but the insignificant sounds a, e, i, o, u; or else pronounce them distinctly, in which case the melody is stripped of all gracefulness, and assumes a certain rudeness which offends and fatigues the hearer. The first evil resulting from this intractableness of the language is, that in spite of the enthusiasm of the German singers to sing well, and notwithstanding the beautiful voices which exist among them, they fail to succeed; unless indeed they resolve to sing Italian, as did such able singers as Knaf, Talbor, Mara, and other first rate talent, which has graced the German school. But to return to composers.

It was on account of the character of his native language that such a genius as Mozart wrote all his operas, with the exception of three, in the Italian language. And as a general remark, the German masters finding themselves unsupported by their own language, resort to instruments, hoping to gain by an accessory what a principal was unable to afford them. On the other hand, all German words are not thus unmalleable and stiff. Out of 60,000 words of this mother tongue I have no doubt but a thousand might be found of a soft, musical and gentle utterance. Then why not select them? If Metastasio did this in his tongue, the most musical in the world, and reduced his dramatic vocabulary for the sole purpose of pleasing the ear (with which vocabulary he wrote all his dramas) why would not the Lessings, the Goethes and the Schillers imitate so distinguished an example, they who were not only possessed in an eminent degree of their own language, but an ear for harmony. So long as the German writers do not adopt such a course, so long will their opera remain a *beast fed instrumental concert accompanied by human voices.*

Another obstacle to the improvement of German opera is that mania, so usual with German composers, for proving to the world that they are conversant with counterpoint. Hence they crowd their parts with intricacies, when the only task is to embellish parts forms and render the melody clear and pleasing. They forget, those learned worthies, that the most difficult science is that of *pleasing*. A fugue with sixteen real parts and double subject, any one can compose who wishes to make one. These science marvels can be acquired best by sitting at one's desk. But to create a beautiful song—there is the rub. It requires searching, and an anxious and patient searching; and when found, it ought to be arranged, worked out and polished according to the rules of good taste. These rules are not to be found in the norms and catches of a Fuchs, but are gained by meditating upon great models, and more by consulting the heart than by calculations and scholastic precepts. The celebrated Gluck once said to one of his pupils who exhibited to him an air more learnedly conceived than happily inspired: "Friend, this work of yours is good for nothing." "Why?" replied the scholar; "is it written agreeably to the rules?" "Yes, too much so," rejoined the master, "this is nothing but the *external* of Art." A memorable saying, and worthy of a great man. There is nothing more delightful than the aroma which diffuses itself from the productions of Art. But when the odor is so strong it hurts the nerves, and repels our feelings instead of pleasing them.

A fourth obstacle encountered by the German masters, is their superficial acquaintance with the art of singing. Knowing well to what point the capabilities of a singer extend, and in what manner he may wholly succeed in pleasing an audience, is a talent essential to every one wishing to write good and really executable compositions. If Sacchini, Paesiello, Cimarosa, Paer, Rossini, Auber, had not been conversant with the practical knowledge of good singing, how far less expression and beauty would be found in their music! In conclusion, let the German composers make their language more suitable for singing; let them not sacrifice melody to harmony; let them not put into their compositions more science than is necessary; let them learn themselves to sing well—and then, will German opera not only sustain itself, but assisted by native genius, be

will elevate itself, and will [illegible] vocal perfection. Meyerbeer is a notable illustration of this truth.

REMARKS.

There is some truth in this amusing article on German music from an Italian source which our readers will easily see. The Germans do doubtless sacrifice melody to harmony, while the popular ear has the capacity of appreciating only a single melody floating upon a thin basis of harmony. And yet in one sense the Germans pay more actual attention to melody than do the Italians, inasmuch as they aim at a *combination of melodies*, in other words a melodious harmony, where each part has its own independent melodial flow. But this union of many melodies is confused and unintelligible to the common ear, which is only capable of appreciating one tune at a time. Doubtless, however, as far as the capacity of producing salient and popularly successful melodies is concerned, the Italians generally far exceed the Germans. Although the *best* melodies ever written have been produced by a few Germans like Mozart and Beethoven. As regards the treatment of words alluded to, there is no doubt at all of the fact that the Germans sacrifice *sound* to *sense*, whereas the Italians sacrifice *sense* to *sound*. Here is exactly like the difference between the two. In a union of two Arts like Poetry and Music the question always comes up which shall have the pre-eminence—which shall be subordinated to the other? A question which our readers will remember we discussed at length lately in one of our articles on Church Music.

Bassini on the Art of Singing

No. 9. EXPRESSION.

The natural intonation which is communicated to the voice when speaking, in common conversation, is the true foundation on which to base vocal expression. The lights and shades, the stress, the raising and lowering of the voice, such accents as impart eloquence and persuasion; the natural and instinctive accents of impressive conversation should form then one of the special studies of the singer, teaching him, as they will, the tones and style natural to the various emotions of the soul. There is yet another way to initiate the singer into the secrets of the passions, and which I recommend to his attention, and this is to identify himself with the person he is supposed to represent, in order to impersonate more perfectly this ideal personage. He should think more of the conception than of the execution. For at the moment that a singer wishes to render a sentiment with all the expression, force and ornament of which the melody is capable, he should form to himself an ideal of the person *feeling* and singing such a sentiment, and be for the time all that he expresses.

"Eloquence is vain indy till the heart be touched and glowth both with pain

and all the secrets of expression will remain a sealed book to that singer who is not pervaded with the joy or sorrow that he sings.

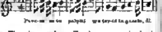
Three things form the whole art of expression: accentuation, coloring and flexibility. To accentuate, is to mark one note more than another; and, as in speaking the accent is more marked more vibrating in the strong passions, than in calmer feelings, so in singing the accent is stronger in an allegro than in an *adagio*—more forcible in the attacking of a note in the *gruppetto*, *appoggiatura* &c.

Coloring, is the adaptation of the voice to the predominant sentiments of the composition, and also to each phrase. It is impossible to express resentment or menace with the same modifications of voice with which we pray or persuade; the clear timbre (of which I have spoken) should prevail mostly in noble and brilliant, gay allegro and majestic compositions; whilst the sombre timbre should predominate in slow movements, and subdued sentiments of religion and love. This study and proper use of the timbres is so essential to perfect expression that, to neglect it, would be to fall but too often into false conceptions of the composer; for it is these that reveal the shades of feeling the words cannot sufficiently express and often serve only to distort. Those compositions only that express indecision, perplexity, irony, grief ill-concealed &c. allow of the blending of the two timbres. Except in these cases and wherever the idea is precise and uniform the timbre preserves its character throughout.

Flexibility is that elasticity, smoothness and modulation which the voice should have in order to sustain, color and accent well, not only in a phrase but a whole musical period.

In connection with these three general rules of expression I would suggest to the singer to accent and sustain in preference to others, those notes that fall upon the vowel, or accented syllable of the word:

EXAMPLE.



[illegible]

The singer who will observe consider these general rules will have the advantage not only of discovering and using all the expression that belongs to the different tones of the voice, but will accent both the words and the melody with so much distinctness and truth, that should he even not be gifted by nature with a 'splendid voice' he will produce a far better effect than the singer possessed of a more beautiful organ, but neglectful of these precepts.

There remains now only for me to speak of *Unity*, which will form the subject of the next and last article, thus terminating my remarks on the art of singing. I shall esteem myself indeed happy if I have been of the least use to one of the many who attempt to enter the difficult way to the temple of song.

PHILADELPHIA, March 30, 1854.

EDS. MUSICAL WORLD & TIMES:—As I write, the soft and balmy breath of spring is floating around, whispering in grateful silence o'er the chilling blasts of our Northern winter its gentle fall, where green-spreading and flowering products unfolding; and as we hail these friendly visitants, we almost fancy these laden with the fragrance of incense, and long again for green fields and smiling forests, while the heart throbs with delight at the approach of the beauties of nature slowly expanding and throwing off the icy bonds that so long held in their embrace all that lay around.

The sweet harbinger of spring has heralded its dawning, in notes which the most finished artists may in vain endeavor to imitate, and the sha[illegible] song has left an impression deeper far than the most tones can ever produce.

We naturally love everything that breathes the spirit of song and beauty and happiness, and, disarmed of its criticism, we can draw instruction from nature's highest school of musical art. And much as we delight in the gushing strains of harmony which pervade the symphonies of Beethoven,—far sweeter is that hour when the crimson-tinted East announces the approach of day, and rural scenes to wander forth, and throw oblivious the cares of life, to revel in the rich minstrelsy of nature's grand orchestra. After [illegible] found in a [illegible] perpetual [illegible], ing in these [illegible] from the forest fountains in [illegible]. But the means for musical entertainments has passed, and Philadelphia usually [illegible] in this respect [illegible]. Not a star—not a planet [illegible] during [illegible] the weekly visits to our *World*, the only planet whose cheering rays from week to week [illegible] musical lore around our homes, and [illegible] survey to the whole tone of Dullness, I consider that morally the bearing in truth is neither [illegible] and what [illegible] my feelings in reference to the influence which the *World* is exerting here. I [illegible] past winter [illegible] personal friends, [illegible] limited, but now I constantly hear Mr. Willis, [illegible] admirable paper quoted as authority on some musical question, and I am fully convinced that it has already been instrumental in accomplishing much toward the interests of music among us, and hope its mission has not yet been fulfilled. Its opinions on musical matters are generally regarded as indisputable; though I have heard opinions expressed dissenting in part from some in your articles on church music, in which I confess myself inclined to join, from [illegible] believe there is truth and force in all your arguments, some in your ideas seem a little tinged with ultraism.

But there is no subject that I should love to see more thoroughly ventilated—none that needs light shed upon it so much as church music, especially here, where fogyism has settled its grasp so firmly upon us that nothing but continued agitation can displace it. I [illegible] with which I adhere to the subject in church music [illegible] correspond [illegible] but from the fullness of the heart the mouth speaketh, and to me [illegible] in which for years I have had a prevailing interest, and wherever a choir has been placed under my direction, I have endeavored to [illegible]. [illegible] ideas with which [illegible] I have held so [illegible] I [illegible] some of our choir galleries, and [illegible] of a constant [illegible] church music. [illegible] Grand Hallelujah [illegible] Glory to God [illegible] musical force. But it would [illegible] qualifications [illegible] choirs. In my last I alluded to the music in Dr. Wadsworth's church, as approaching very near [illegible] though I have since listened to something still more perfect, in one of our oldest Presbyterian churches, [illegible] to fill the position for several years held by the former. The church is located in Seventh street below Arch, where for years the lamented Dr. Cuyler [illegible] and [illegible] for a long time they have [illegible] management of [illegible] enjoyed the reputation of having good music, [illegible] of [illegible] was agreed upon, [illegible] of all the vocal performers [illegible] this department, now consisting of a quartet [illegible] perhaps one exception, been selected from abroad. Of the policy of this movement, I have nothing to say further than the mere expression of opinion in regard to the encouragement of those among us, whose abilities qualify them equally as well to this position. But I [illegible] in Philadelphia a lack of first class vocalists, which on the contrary is not the case; and though we are not so musical a city as some in our Eastern neighborhood, we possess a class of talent in proportion to our musical strength, equal to any other, though [illegible] they might probably receive some [illegible] a stranger land than [illegible] at home.

But this, of course, has nothing to do with the music in Seventh street. We have had the pleasure of listening to their performance on two occasions: the first, as we suppose, under unfavorable circumstances, it being their second Sabbath in their engagement, before a permanent organization had been effected. [illegible] I experienced a feeling of disappointment, which my second visit, however, entirely dispelled. The quartet [illegible] produced [illegible] a perfect body of tone and [illegible] harmony alone can produce, and [illegible] the best [illegible] the [illegible] features of their [illegible] adaptation to voices (though we must accept [illegible]), [illegible]

that perfect blending which it would be well for all music to cultivate; also we know not how we can better subserve the a[r]gent interest of church music, than by recommending those connected with choirs, frequently to visit the church in Seventh street.

The liberality which has prompted their appropriation to music, (one thousand seven hundred dollars per year) has, we think, never been equalled in this city; and we hope they may properly appreciate the high standard of music their munificence has secured.

Yours truly, AMATEUR.

[A letter prior to this we have entertained has subscribers, which should have had the precedence to that written by J. S. B., a correct choir topic being alluded to.

Reported Concerts

NEW YORK.

Joseph, the new cantata for Juveniles by Mr Geo. Henry Curtis was produced on Wednesday evening April 26th, at the Central Presbyterian Church Broome st. before a select and intelligent audience. The Cantata was well received and the singers both adult and juvenile performed their parts with enthusiasm. Miss Dingley (Gabriella) is rapidly improving in execution and certainty of intonation, and with assiduous practice a brilliant position is before her. Miss Kate Elizabeth Bensels sang the part of the attending angel with correct and clear perception of the sentiment, her voice, person and figure being peculiarly well suited to the character. Messrs. Nash and Alden, who sustained the parts of Pharaoh and Jacob, sang with vigor and to the satisfaction of the audience; while Master Lewis (Joseph) was the lion of the evening. This boy-singer's style of rendering a recitative might well afford an example to many an adult singer.

We must not omit to mention the clever performance of two of the Five Point Scholars Tommy Blakely and Tommy Watts in the characters of Reuben the Judah. Tommy Blakely has a voice singularly penetrating and touching in character and the little fellow certainly does sing with his full heart. The choruses by the children were so acceptable that the audience would not go till the little ones sang two additional pieces from the Five Points Cantata.

A repetition of this Concert was demanded afterwards; but Mr Curtis assigned ill health as an apology for not complying with the request at present, and will postpone the matter till a future day.

The concert complimentary to Mr Scharpf came off on Wednesday evening 26th of April at Niblo's Saloon. It was well attended. The programme was composed of eighteen pieces, four of which were with full orchestra; two with full brass band; two were grand choruses; five solos; two were operatic Duetts; one was a piano performance; one a solo for flute and one for Cornet. Certainly this may be called liberality on the part of Mr Scharpf. Why therefore these incessant shouts for encore which arose at the close of almost every piece of music? Calling into the bill all these noisy shouts repetitions, we should find that they swelled the concert to about thirty performances, which prolonged the concert until 11 o'clock. The consequence was, that attention became greatly wearied, and early began to make for the doors; so that the last performance was given before only fifty or sixty of the most obstinate auditors.

Mr Scharpf though most liberal to his audience in the composition of the programme, has however well considered quality with the quantity. The programme was judiciously arranged, both with regard to the music and the artists who had to interpret it. The orchestra, under the direction of Mr Scharpf himself was excellent, and the opening overture to La Gazza Ladra, was beautifully executed and much applauded. Two orchestral pieces The Club Waltzes and the Reel Polka by Mr Scharpf were, with the overture, among the prominent features of the concert. In both one could remark the talent of the author as a composer and instrumentalist; we found in them both taste and originality. Dodworth's band were as usual successful performers, and proved themselves worthy of the rank they hold among the bands of this city. Their leader, Mr. Dodworth, in his variations for the cornet played in a manner to rival the celebrated Koenig.

The German singing societies were represented by the Arion Glee Club, who performed two choruses, one of which from Robert Le Diable was a first rate achievement on the part of the club. A gentleman who took the place of Mr Eben, presented us a solo for flute with accompaniment of orchestra, in which the performer indicated if not first rate talent highly respectable ability.

The names of the lady vocalists will suffice to convey an idea of the interest of the vocal performances. Mesdames Bouchelle, Brinckerhoff, H. Watson, Pospani, and Cheney rank among the best vocalists in the community. A Duet from the opera of Cinderella by Rossini, sung by Messrs Fred' Meyer and P. Lyster, and another Duet from the opera Le Chalet by Ad. Adam, were much applauded and contributed to vary the performance. Let us not pass over in silence the young Miss Matilda Sallinger who indicates uncommon musical talent. Under the tuition of an able teacher, she will, undoubtedly, excel in piano playing.

Mr. W. B. Billings gave a concert of sacred music on Wednesday evening last at the Church of the Saviour Brooklyn. The effect of the music, sometimes accompanied by the organ and sometimes by the piano, at either of which Dr Beames presided, was truly excellent, all was finely rendered by the talented ladies and gentlemen who gave their aid to Mr Billings. The chorus though not very large has efficiency enough for the locality. Two ladies distinguished themselves in this charming performance, Miss Dingley and Miss Kliets. Miss Dingley is endowed with a voice unusually accurate and silvery in the high register. What a beautiful Duet was Graceful Consort, from the Creation, as given by this lady and Mr Conkey, who was also remarkably good in the solo No more on Jordan banks by Jackson. But the main feature of the concert was the Ave Maria by Cherubini, as performed by Miss Kliets, the only fault we noticed in her singing was that the upper note of the trill she introduced on two occasions, was somewhat too high. But, upon the whole she phrased so well, she evinced so much feeling that this blemish passed nearly unperceived. She was warmly applauded.

Mr. Billings is himself an able singer. In his rendering of the song pro peccatis from the Stabat by Rossini, he would have been faultless, if his utterance of the latin had been more distinct. The song by Glover Hark! 'tis glad music had not interest enough to make amends for its lengthy proportions, though Mr Billings gave it very satisfactorily. A quartet for men's voices was sung in good style and with much effect by Messrs Wells Stubb, Hutchinson and Billings. Another quartet by Neukomm, sung by Miss Spragus, and Miss Cushing, and Messrs Wyman and Billings closed the performance and elicited the warmest applause from the audience.

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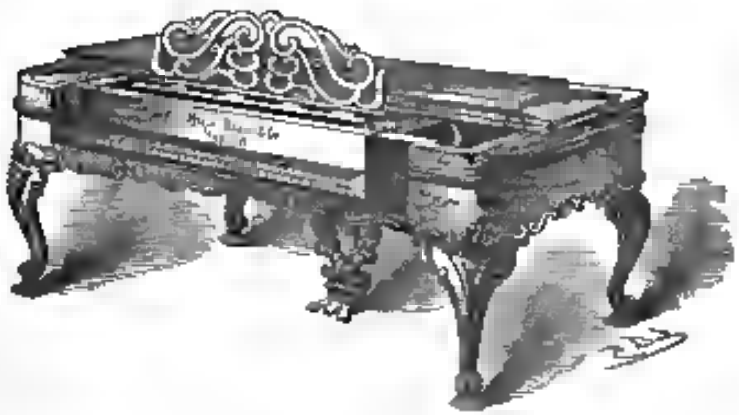

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Musical News from Everywhere

New York.—The *Flower Queen*, by Mr. [illegible], was performed at [illegible] Hall on Wednesday and Friday of last week by the young ladies of the Ward School. We attended only its performance on Friday. The author himself presided at the Piano and superintended the performance. The Teacher of the [illegible], Mr. Williams, was on the platform and performed the role of the "Recluse." The young performers, in solo and chorus, acquitted themselves satisfactorily and gave evidence of excellent drilling. They went through with unflagging zeal: their memory never failed them, nor did they betray the least sign of [illegible]. It was evident that the work had been [illegible] rehearsed, and that no pains had been spared to obtain a satisfactory result. We cannot but point out some pieces which arrested our attention especially as compositions, such as the Duet between Rose and Lily, "Wouldst thou love"; the chorus "Who comes here," in which the flowers resist with [illegible] the high pretensions of the Sun-flower; the [illegible] of Poppies, "[illegible]," [illegible] fragrance; the "Hymn to the night," and the Duet between Nightingale and Rose. In this [illegible] the [illegible] [illegible] the night again; the dialogue [illegible] and pours forth a succession of rich and thrilling notes, a [illegible] of the melodious warbler. The brilliant and lively part of the [illegible] was performed by the author, Mr. Root. In the second part, which, we think is superior to the first, the solo "Touch me not," is excellent, and was sung by a little girl who showed an uncommon aptitude for music. The "Coronation March," is one of the best pieces of the work, and was performed by all the school in the costume [illegible] style. The "Chorus and echo," the "Song of the [illegible]," the duet "Rose and Recluse," the *Finale* are good compositions which were given in a manner to do honor to the pupils and give satisfaction to the audience. In general the music of this work seems imbued with spirit and point. Mr. Williams, who sustained the part of the "Recluse," has a fine tenor voice, but sang throughout stiffly and void of all animation whatever. We cannot but animadvert, [illegible] too, upon a certain inconsistency, a [illegible] contrasting with the snow-white robes of the young ladies. In this composition the scenic effect is a thing regarded and the Recluse would do well to dress accordingly, at least, if not exactly in character. An evening costume always [illegible] public evening performances, and [illegible] with the respect due the public.

[illegible] Musical World & Times:—Can you give me the name of the Lady who sang a solo and [illegible] at the [illegible] Church in [illegible] last Sunday week. Not being able to ascertain from any other source, the thought [illegible] to me that you might know all the artists and amateurs in N. Y. and might enlighten myself and many others who are ignorant on the subject. I have been told the hymn that she sang in this city was written by Mr. W. H. Fry, but that is all that I can learn; whether the effect was produced by the exquisite rendering of the vocalist or the composition itself, is [illegible] I know not,—but certainly it is the finest thing of that gentleman's I have [illegible], and the most [illegible] of the kind I ever heard though I am an Italian by birth and the [illegible] of Italy are familiar to me. But who was she—that is the question. During the performance [illegible] the lady evidently was [illegible] (and from that I judge her an amateur) but yet the tones were pure, sweet, and fresh as a young lark's in the early morning; but when she sang the hymn of Wm. Fry's [illegible] to me she had *forgotten* to fear in her desire to do justice to it, for the hymn is with so much pathos, and *intense feeling* that it reached every heart—I found myself involuntarily holding my breath to catch every note of this beautiful breathing, so full of purity and sweetness—and then it was rendered in a manner which, with more coherence, would not discredit the *first artist living*. Pray [illegible] unless there are wishes to the contrary, I beg of you to [illegible] me who is this lady, gifted with so fine an organ and musical talent. I hope she intends to be professional, if she is not;—for nature designed her for one, I [illegible], and gave her the soul of one. Furnish me with some information on the subject if you can, obliging myself and

FRANCESCO [illegible]

THURSDAY MORNING, June 5th.

We go to press on Thursday morning and can therefore give no report of the Musical Congress till next week, when we shall lay a detailed account before our readers.

Lee, Mass.—Musical matters [illegible] here. There is a [illegible] singing school under the direction of Mr. [illegible] C. Whittaker of Stockbridge, Mass., who has been organist and melodeon manufacturer of New Haven, and teacher of the pianoforte and vocal music. Last night he gave a concert here and performed the cantata from the "Whippoorwill," also a smaller concert called "Queen Mab"—"[illegible]," by [illegible] W. [illegible] of Stockbridge, and music by [illegible] W. Three weeks since the [illegible] choir, under the direction of Mr. [illegible] A. Warden, gave a concert of sacred music, a programme of which I herewith send you. [illegible] body likes your paper.

Yours, W. S. B.

Troy.—[illegible] formerly organist of the State Street M. E. Church, has resigned this position for a similar one in the Third street Baptist Church, where a new organ is soon to be erected.

Buffalo.—[illegible] In the last number of the *New York Musical World & Times*—published by that indefatigable guardian of musical interests, Richard Storrs Willis—we find a letter from this city signed "[illegible] & Co.," which we take to be the [illegible] of some amateur—perhaps amateurs—who mistakes personal prejudice for intelligence, and huge prejudice [illegible] [illegible] [illegible] to be quite an alarming anxiety. We are sorry to see that the concoction of this article required the labors of a whole firm, for we think the short sagacious shakiness of the nonsense and [illegible] to prophesy a speedy down-fall of the concern, and yet from the [illegible] the [illegible] in question we are not surprised that it needed a partnership to spin out its nonsensical fallacies. [illegible] asking to pay a [illegible] to several of our male performers and vocalists, [illegible] remarkable letter [illegible] to an end. We have a few and very few lady vocalists, who are rather above mediocrity, but the number is so small, that [illegible] hardly worth while enumerating—most young [illegible] a good [illegible], and a [illegible] two perhaps may be worth special commendation. It seems that [illegible] Co. are disposed to be ungallant as well as careless about the truth. The [illegible], we have quite a number of lady vocalists who are not only above mediocrity but possessed of brilliant musical talents—[illegible] to shine in almost any sphere. Take Mrs. [illegible], for instance, who has a [illegible] voice capable of executing the most difficult passages of music smoothly, sweetly and impressively; who has an established reputation, both as an instructress and vocalist, whose abilities have often been recognized by the most critical audiences, and whose services are sought after by many of the first families in our city. We know plenty of concert and opera singers whose singing cannot begin to compare with hers; [illegible] [illegible] & Co. remember Mrs. [illegible]! We have Mrs. Cutler, Mrs. [illegible], and a number of others, all of whom are as much above mediocrity as "F. [illegible] & Co." are beneath honesty. The concerts of our home concerts, which are always well attended and always yield delightful satisfaction to the fallacy of the paragraph which we have quoted. Again, did the firm remember that one accomplished townswoman, Mrs. C. Burton Hill, was solicited to make the [illegible] to New York city, to sustain the [illegible] and arduous character of "Ariel," in the *Tempest*, and that, too, at Burton's Theater, the acknowledged [illegible] of talent? Did they remember that the *New York Press*, with one accord, pronounced her one of the sweetest and most effective singers that ever appeared in their midst, and that her engagement was one of continual triumph, growing brighter with its close? There is such a thing as a conventional motive. It is always proper to suspect one who speaks ill of his home or of the population of that home. Those who err through ignorance are excusable—those who are led astray by prejudice are fit subjects of censure. The best rule for such is not to meddle with the pen. [Both sides of the question is a fair thing, and we therefore gladly transfer to our columns the above article by our friend of the Buffalo *Morning Express*. But we cannot but [illegible] be [illegible] in supposing "F. [illegible] & Co.'s" motives at all malicious, or [illegible] to the communication made. "F. [illegible] & Co." will prove, after all, perhaps, a friendly and handsome musical *firm*, having honestly at heart the true interests of music. We suspect a little latent fun in "[illegible] & Co." "F. [illegible] & Co." may develope themselves and show more their musical hand. Meantime, our friend [illegible] may be assured, that in one column, at least, [illegible] "set down [illegible] in malice."] The Annual Festival, *The Flower Queen* was performed by a class of young ladies of misses, under the direction of Mr. [illegible] [illegible], assisted by Prof. [illegible] of Newark, at [illegible] hall, on Tuesday June 10. Miss Parsons presided at the piano.

Hartford, Conn.—The Continental vocalists, Messrs. [illegible] Frisbie and Smith, in the costume of Washington, gave a vocal and instrumental quartet concert on Thursday evening, 15th inst., at the Melodeon.

New Haven, Conn.—Miss Emily [illegible], female [illegible] and vocalist, [illegible] gave a concert on [illegible] evening of [illegible].—The Continental vocalists gave a concert consisting of quartets, trios, duets and songs on Tuesday [illegible] inst. at the same place.

Newark.—[illegible] McKeon and [illegible] of New York, assisted by a company of instrumental performers, gave a musical of vocal and instrumental music on Wednesday June 7th at [illegible] Hall. The programme consisted of selections from operas and the most fashionable music of the day.

Louisville.—The pupils of the Western [illegible] of the [illegible] [illegible] their concert and floral festival on Friday evening, 6th inst., [illegible] benefit to Mr. L. W. Mason, their author of [illegible], at [illegible] Hall.—The [illegible] a company consisting of forty members, under the direction of Arditi, are performing in this city. Madame [illegible], prima donna. *Lucia of Lammermoor* was produced on the 10th of June.

Charleston.—Camilla Urso, the youthful violinist, 12 years of age, gave two concerts in this city. The first on the 5th, and the second on the 7th of inst., at Hibernian Hall.

Rochester, N. Y.—The Germanians [illegible] a concert to be given in this city on *Friday* 9th of June, to be assisted by Miss Caroline Lehmann.

Whitehall, Va.—Mr. [illegible], the talented [illegible], and comic vocalist, will shortly give a concert and miscellaneous entertainment in this place. On this occasion he will be assisted by his daughter [illegible] [illegible].

Lockport, Ill.—The [illegible] family gave a musical on the [illegible] of May and the 1st of June, Wednesday and Thursday, at Wright's Hall. They were assisted by Miss Pounds, a talented vocalist.

Baltimore.—The [illegible] musical of the United German Societies of the Eastern and Middle States came off last night in the spacious hall of the [illegible]. [illegible] [illegible] Male vocalists and 150 instrumental performers participated in producing [illegible] David's "[illegible]." [illegible] no general rehearsal having taken place I was astonished to find there time and expression so correct which precision argues well for the musical ability of the [illegible] [illegible]. Altogether it was a great affair and the audience over 1,500 in number [illegible] great enthusiasm. [illegible] to give a [illegible] floral concert at the [illegible] Rooms on Thursday evening, June 12th.—Miss Jenny [illegible] gave a grand vocal and instrumental concert on Thursday evening 5th of June at the

Bee Assembly Rooms, on which occasion she was assisted by Messrs. Lenhard, vocalist, and Bristl, violinist.

Albany, Ill.—On the return of the Germanians from the west to the Eastern cities, they took the Alton Railroad Packet at St. Louis at seven o'clock A. M. and landed here three hours after. Their instruments encased in long iron-bound boxes, were being transported through the city to the Depot, when a friend standing by my side at the hotel passed remark of "these Germans are nigh as far as [illegible] being their tools with them—a characteristic proof of their economy." The Bass and Double Bass Viols "boxed and handled" bore unquestionable resemblance to [illegible] as they lay piled upon the whole [illegible] and my friend not being aware of the count of the Germanians, was thus innocently [illegible] sold." The [illegible] [illegible] with all my mirth strings and a hearty and wholesome laugh was enjoyed upon the spot. At the company did not favor us with a concert, according to my [illegible] we deem it all right to—have all them [illegible].

(DE [illegible].)

Washington.—No concerts here at present. Everything here entirely deserted us. Magazine Academies are not taken. Evening soirees have become quite general and [illegible] was, that a Piano Quartette Club has been organized. [illegible] Dealers, but are exerting their zeal to outrival each other. But, as yet, the enterprise of Ilsley & [illegible], whose advertisement I notice in your journal, seems to take the lead. I found [illegible] Music Depot [illegible] of every thing in the shape of Instruments, from a Jewsharp to Mellel Piano and Church Organs, together with one of the most judicious, y selected stocks of sheet music I have seen for some time. They are gentlemen themselves and appear to be in a thorough knowledge of their business which, added to their pushing and industry, apparently secures to them the lion's share of patronage.

CONTENTS.

London.—Sophie Cruvelli has been appearing in the [illegible] Italian opera as Desdemona, Tamberlik as Otello. Cruvelli has also appeared in Beethoven's *Fidelio*; the house was crowded to the ceiling; the Queen and Prince Albert were both present: the performance was in every respect the most gratifying; [illegible] [illegible] of the season. Tamberlik was *Florestan*. Mdlle [illegible] considered in England [illegible] triumph [illegible] the Bauer opera [illegible] Drury Lane Son [illegible] has been given, to introduce to the public Mdlle Agnes [illegible]. Her debut was a success. Der Freischütz has also been performed. Fidelio is here also in rehearsal.—The third concert of the new Philharmonic has also been given: the programme was the following:—Part 1.—Overture, "Der Beherrscher der Geister," Weber. Concerto, No. 1, Pianoforte, Mdlle. Clauss, Mendelssohn. Music to [illegible] "Paradise Lost," Wylde. Part 2.—Symphony, No. 4, Beethoven. Aria, "Oh angel of Indian," [illegible] Pyne, Mozart. Overture, "Tannhauser," Wagner.—Grisi's Departure. The directors of the Royal Italian Opera in their prospectus of this year have already alluded to a subject of deep regret, and the retirement from the lyric stage of a lady who in so many years has been one of its brightest ornaments. During the present season Madame Giulia Grisi will make her last appearances before an English audience.

Paris.—Rossini's *Guillaume Tell* has been revived at the Grand Opera. Mdlle. Marie Ducy made her first appearance as Mathilde, and acquitted herself to the satisfaction of the audience. She has been engaged for two years and will sing the parts formerly sustained by Mdlle. [illegible], who is going to America.—*Bastien de Trois*, which has not been produced for some years, was revived at the Italiens last week.—The Opera-Comique has revived *Le Songe d'une Nuit d'Été* of M. Ambroise.—M. de [illegible] gave his second concert at the hall [illegible] and audience. M. Henri Herz has given a concert [illegible] Servais, the violoncellist.—Concerts have also been given by [illegible], Mdlle Joseph and Martin [illegible] and Kreger, M. Goldbeck and Bach [illegible] M. Louis Lacombe. M. M. Jacquard and Seligmann, the brothers Lionnet and M. Lee son.—A [illegible] grand [illegible] given by the Princess Mathilde and honored by the presence of the King and the Emperor, of the high dignitaries of State and the members of the *corps diplomatique*. The programme was entirely composed of the works of the [illegible] M. Baud ed. An elegant theater had been [illegible] in the [illegible] drawing rooms for the performance of the little comic opera *Docteur Faust's* [illegible] after which the [illegible] of their Majesties, and played several of his latest compositions. On [illegible] the *fête* the artists engaged in the [illegible] received presents from the Princess Mathilde.—M. Adolphe has been appointed *Facteur d'instruments de musique de la maison militaire de l'Empereur.*—During the opera of *Le Prophète* at the Opera-House Paris, a man in one of the front boxes suddenly drew a pistol and shot himself through the head. The performances were immediately closed for the evening. The suicide's name was Chas. Keller, aged 30, a native of the [illegible] department.

Vienna.—*La Cenerentola* and *Rigoletto* have been revived.—At the Hofburg theater Weber's *Jubel-Overture* was performed in honor of the [illegible] nuptials. Herr Lindpaintner's music to Schiller's *Lied von der Glocke* was also given under the direction of Herr [illegible] the composer.—Madame Jenny Lind Goldschmidt's popularity seems to be increasing every day. I will not attempt to describe the enthusiastic [illegible] Mad. Goldschmidt does not go to [illegible], but to Pesth, whither she has been especially invited. She is now passing the summer at some watering place, and will now positively not go to London.—On the [illegible] of April there was a solemn performance by the [illegible] of [illegible] to celebrate the marriage of his Majesty the Emperor.—By [illegible] of his Imperial Majesty the *Verein zur Beförderung der Tonkunst in Galizien* has been recognized and already commenced operations. The statutes of the Verein are contained in a sixteen paragraphs printed and published in German and Polish languages. The object of the association is, by the foundation of a school, called the *Conservatorium* to encourage and foster music and to educate organists, singers male and female, orchestral instrumentalists, and in cases of extraordinary talent, solo players. It also proposes to give public concerts, at which the pupils will appear both as soloists and otherwise.

Berlin.—The greatest novelty at the Opera House, since I last wrote has been the debut of Fraul'n Krall, from the [illegible] Theatre in Vienna. She has a soft and expressive voice but it is not quite strong enough for our Opera House.—In the way of concerts we have had [illegible] week Louis's oratorio of the *Heilandsleiden* performed by the [illegible] Gesangverein.—The King of Prussia has presented the large gold medal of the Arts and Sciences to the young violinist Herr Henry Wieniawski. The Princess of Prussia had obtained a [illegible] from Prince Albert, in his Royal Highness's own hand.

Dessau.—Mdlle Rosalie Spohr the harpist, has just finished her tour in Holland. Mdlle. Spohr is a niece of Dr. Louis Spohr and leaves this country to return to her native town Brunswick, and from thence to go to Brussels and London.

Florence.—Miss Cabled an English young lady, a pupil of Madame Marchesi-Graumann recently made her debut, and was received [illegible].

[illegible]—Herr Tichatschek has appeared in *Der Jessonda*, *Robert der Teufel*, *Tannhauser* and *Masaniello* and *Stradella*.

[illegible]—A grand musical festival will take place at Ulm, under the direction of Herr Spaidel, to inaugurate the new splendid organ with 100 registers in the Cathedral. Among other works, Handel's oratorio of *Messiah* will be performed.

Bremen.—Mdlle Minnelle, the violinist, has appeared here with [illegible] success.

Kaldun.—At the fifth subscription concert there was a performance of a [illegible] of Friedrich Schneider. The proceeds were handed over to his family.

Hamburgh.—M. L. Lacombe has given three piano concerts. Mdlle Minnelle has taken with her a talented boy [illegible] Schneider, eight years old, to place at [illegible] [illegible] Conservatory.

Cassel.—Dr. Spohr's *Faust* has been revived with the recitatives composed for the Royal Italian Opera in London.

Frankfort on the Maine.—Herr Wagner's *Lohengrin* has been produced, under the direction of Herr Hoffmann.

Gossip with Friends

"CORNET."—[Some consider the cornet of brass instruments to learn, to blow [illegible] and brass is preferable on account of price, while it is so easy to blow upon as German silver. We will accept a draft on a New York house and select and forward the instruments. By turning to Firth, Pond & Co.'s advertisement of May 20 in No. 8, Vol. 6 of *Musical World & Times*, you will find a list of instruments and prices.]

A. W. K., Kingston. [We recommend to you the first three months at the organ, as properly composed as an introduction to this noble instrument," by Rink. For sale by Berry & Gordon; price $1.50. We will forward it on receipt of the money.]

J. E. G., St. Louis. [Thanks for your interesting Weber article. We hope to hear similarly from you again.]

GEO. W. F. G. [The $2 are received, but our subscription price is $2, as you will see.]

E. F. J., Williamstown. [The Diatonic Flute is considered by many superior to the old eight [illegible] Flute; the holes are nearly of equal size which makes the tones more equal. The fingering is very little altered from the old flute except in the upper octaves. The Boehm flute is very complicated, and is adopted by but very few performers in this country. It possesses some advantages for those who can devote sufficient time to it; but it has never come into general use. Mr. Drouet, the first flutist and composer for the flute now living, prefers the old flute. He says you can get more expression from it. The mechanical difficulty is perhaps better overcome on the new style of flutes, but it is at the sacrifice of expression. Wm. Hall & Son are the only manufacturers of reputation of the "Diatonic Flutes." Badger of the "Boehm Flute," and Wm. Hall & Son and Firth, Pond & Co. of the old, or what is usually understood by the "German Flute." Prices: Diatonic Flutes, $45 to $65; Boehm Flutes, $75 to $150; German Flutes with silver keys, $20 to $60. From these instruments we will select for you any you like.]

DEAR SIR:—I am 17 years old and one month more. I can play the pianoforte and organ a few, know something about harmony, have played in church during the last three years, the last one of which I have played the organ in this place; it is a very decent one for the price, cost $1,500. My playing gives good satisfaction. I can play the "Overture to Tancredi," "Oljaux a la [illegible]," by Moscheles, "Il Desiderio," by F. Cramer; Wallace's "Les Perles," "Camelia waltzes," "Midnight waltz," and "Beethoven's waltzes," Haydn's Sonata in D, No. 7, for the organ; Novello's voluntaries, published by Hall & Son; Beethoven's Mass in C, of which the Gloria is my especial favorite; Handel's Hallelujah Chorus, and Haydn's "Heavens are Telling." Now I have not run all this career for nothing. I wish to get more instruction in the Art. My father, a Methodist clergyman, died when I was ten years old, leaving some few hundred dollars, all of which two years since was expended. Since that I have supported myself by teaching the piano. For evidence of success I refer you to Geo. H. Stearns, A. M., Principal Appleton Academy, at Mount Vernon, N. H. My instructions have been upon the same plan as "Richardson's Modern School for the Pianoforte," and I am told by good judges to have a fine touch for the scales. As for literary attainments I have read "Virgil," "Cicero," "Sallust," and "Cæsar," a part of Xenophon's Anabasis and the Greek Testament. I have been to the Seventh book in Euclid. I have read thoroughly "Marx's Musical Composition" and a part of "Weber's"

Now without a cent how am I to get more instruction? I have no relations to depend upon. I commenced music intending to make it my business for life for the love of it. Now do tell me how to go to work to get nearer perfection. Of course I like your paper—wouldn't be without it. Now do tell me something. W. S. B. M."

[We recommend you to try to save a little money—which is as good as making it—from your salary as organist and your teaching, and then join the Boston School for Music Teachers and enjoy the superintendence of those enterprising Bostonians, Baker, Johnson, Osgood and Adams. You will find an advertisement of this school with terms included in the *Musical World & Times* of April 29th. If you have not preserved this number by writing to A. N. Johnson, Boston, you can get all the particulars. Should you not be able to attend the three months session this summer, prepare yourself for it next.]

"Semibreve," Philadelphia. [The extra papers shall be sent. We think your best plan is to send in an advertisement for the *Musical World & Times*, stating your qualifications and the kind of situation you would like. For terms of advertising see first page.]

E., Cincinnati.—"Will you be kind enough to inform me the lowest price at which music can be imported from England? That is how many cents do they charge for an English shilling. Please state also the best house in New York to order it through. Is my subscription almost due?" [We recommend the house of Novello at 389 Broadway. Their prices are given in American currency. Your subscription will not expire till the 29th of August.]

Divine Worship.

[illegible]

[illegible] 12th, 185[illegible]

To the Editor of the Musical World & Times.—Considerations of the *propriety* and *fitness* of things must enter largely into all our discussions concerning the elements or adjuncts of *Divine Worship*. The location and number of choirs in a church must be determined *relatively* and not *absolutely*. Thus it is also, with regard to the position and number of organs in a church. In a Musical Hall for instance, the location of the orchestra must be taken into account chiefly. Whence will the music *sound* best? This question once answered—the matter of location is easily settled.

But this rule cannot be applied so easily nor strictly to the location of choirs and organs in churches. Why? Mainly because organs are not erected to be played, nor are choirs organized to sing *for us* to the congregation, but, *with the congregation*. The act of singing by *the congregation* is an element of Divine Worship. When because the congregation is silent, and a choir *sings to us for it*,—such singing cannot rightly be called an act of Divine Worship.

The Choir ought to be near the organ—if there be one. It seems to be highly proper—for reasons given in my last communication—that the organ should be located at or near the [illegible] end of the church. There also should the choir be placed. But a choir, in the strict meaning of the word, is by no means, a necessary element or adjunct of Divine Worship. In many large and respectable congregations even in your own city choirs are unknown. In Methodist churches generally *in the country* there are no choirs. You and I with perhaps a great majority of church-goers, think choirs are very *desirable*, but not necessary for all the purposes of Divine worship. In the matter of organizing a choir we must be guided and governed not by the necessity but by the *desirableness* and *feasibility* of the thing. Taste and discretion therefore must be our guides.

But, *can how?* What is the use of having a choir in a church? The correct answer of this question, depends upon a proper understanding of the nature and character of the service of the church. We call our Prayer, Common Prayer. In other words, our *Prayer* is a Congregational act or element of Divine Worship. Now if our choir be a part of the congregation, we expect it not merely to sing with, but to assist and lead the congregation in the solemn and joyful duty of praising God. But the choir is, or ought to be a component part of the congregation—and the legitimate duty of the choir is, or ought to be, to assist and lead the congregation in singing God's praise.

In pure kind of congregational worship I would say have as large a choir as possible. Let this choir be placed as near the congregation as possible. And furthermore, when there is an organ *let each member of the choir sing the melody*. The organist can if he will supply the harmony. But suppose there be no organ—what then? If there be a large choir—say from forty to fifty members let about *four* strong voices be reserved for Bass—two *or three* for Tenor and, as many more for the Alto. If there be a smaller choir let the reserved voices be in proportion and, *let all the rest sing the melody with the balance of the congregation*.

"What"—do you say, "have the men sing the melody with the female voices of the choir?" Yes I answer—only in congregational tunes. Few whose melody runs above D on the fourth line of the treble staff. The organist or leader could always prevent it by a judicious transposition. Such a choir would both assist and lead a congregation of at least fifteen hundred willing worshippers. Just imagine you hear such a congregation singing Old Hundred, or a spirited Doxology, or a Gloria in Excelsis. Then listen to the meagre and spiritless rendering of the music by a modern quartet choir from a "singers loft" and behind a red curtain from twelve to thirty feet above the congregation—a modern hired quartet in a Christian church. Bah!! What a contrast! The *former* is an act of Divine Worship offered by the willing and thankful hearts of a whole congregation—and one may believe it acceptable to God—a noble sacrifice to Him;—the *latter* I believe is a contemptible profanation and abominable in His sight!

What can be said concerning *double* choirs? Whatever may have been done in English churches and Cathedrals—is it desirable or practicable to have them in our churches in this country? I believe they are neither desirable nor practicable—if one choir must be removed at any considerable distance from the organ. In his excellent lecture on the "Position of choirs and organs" Mr. William Spark himself an organist and choir master in Leeds, England, says—"I have ventured as a church organist to draw up a few rules which I hope, may be of some service to those who wish to place organs and choirs in churches in such a position as will best suit the requirements of the Choral service, and, at the same time, not disfigure the architectural beauties of the building.

"Rule I.—An organ should not play over one choir to another, i. e. when the organ is placed on the ground.

"Rule II.—The people should not be between the choir and the organ.

"Rule III.—The singers in a choir must not have their backs to the people.

"Rule IV.—A choir should never be in a gallery."

This able writer then goes on to adduce reasons for these rules, which are forcibly illustrated with cuts of the ground-plans of various churches in England—with the location of organs and choirs—obviously too lengthy for insertion in this communication.

There is however one description of double choir which perhaps might be honorable and practicable—but only for congregational use.—'Tis the following:—Suppose a large choir of forty or fifty members,—all singing the melody—each well supported by a large organ skilfully employed, not in drowning all, but in supplying the harmony. Now if twenty or at least be available at [illegible],—let the male voices be placed on the organist's *left hand* and the female voices at his right hand. Then, let them sing antiphonally or if there be no female voices (which I will here add, are not desirable in choirs) then divide, as before. I see no serious objection to this arrangement of a double choir—could be made provided each choir sang the melody antiphonally with the congregation which might be divided similarly also, by the middle alley of the church when the chants are sung—even here however both choirs and the congregation should all sing the melody together in the Doxology and in the metrical psalms and hymns. By this simple arrangement, both choirs would be located near the organ, and also the congregation.

But finally is an Artistic Choir desirable in our churches? It is, whenever a congregation is able and willing to pay for it—and wants it—and actually *pays for it*. But, I write always with this reservation viz.—No paid artistic, or volunteer choir, quartet or multitude has any business in the House of God *if it arrogates to itself the right of monopolizing the singing of the congregation*, which is an act of Divine Worship,—or places itself beyond the control or advisement of the Minister with such assistance as he can obtain from persons skilled in music."

No company of singers or musical persons has any business in the House of God if it be not willing to cooperate with the Minister in his declared duty of suppressing "all light and unseemly music and all irreverence in the performance by which, I [illegible] profane the Sanctuary." (See Rubric in the Book of Common Prayer before the Selections from the Psalms of David.)

This artistic choir is desirable if permission be had from the minister to sing Anthems, Services &c. in accordance with the wishes of the congregation, *before the commencement of Divine Worship or after the benediction is pronounced*. It is desirable if the Minister give his permission and the congregation wish to have Anthems, &c., sung *during the celebration of Divine Worship*. Perhaps upon no other grounds would I willingly see an Artistic Choir—paid or volunteer in the House of God!

But where shall this *Artistic choir* be located? I answer—*with the congregational choir*—in front of the congregation and near the organ. If placed elsewhere—no matter where—it must either sing without *instrumentation*, or put the church to the expense of *purchasing another organ* and also to the expense of hiring another organist unless one member of the artistic choir could both play the organ and sing, and this is not generally honorable or practicable.

Perhaps the members of this artistic choir might also be members of the congregational choir—[illegible] well skilled in music—and volunteer in the good work. If not let them be both artists—good *natured* and *clever* however also the [illegible] and *harmonious*. I think both *impressive* and devotional music might be obtained by this arrangement. It can at any rate be attempted by a rich congregation in New York. And if the rich congregation is rich enough to purchase *two organs* and pay for the services of two organists let it be done—but I confess to no small difficulty as to the *location* of the second and smaller organ. Would not one large and powerful organ answer all practical purposes?

Clergyman of the Prot. Epis. Church.

☞ The first music which was printed was a mass in Rome composed by Josquin for the Pope's chapel, in the time of Sixtus IV. together with the Masses of [illegible] in [illegible] and others. These were printed in [illegible].

Letter from Boston.

Boston, June 7.

Dear Willis.—I have spent one day in Boston, and after attending to some miscellaneous matters have been taking a bird's-eye view of the music houses in this "Athens of America." I have been highly gratified with an examination of the Pianoforte warerooms of Chickering & Sons and Hallet Davis & Co., which in capacity, architectural finish, and magnificent furnishing are said to surpass any thing in the world. For a country only three quarters of a century in growth this is indicative of that Young America, which "is bound to lead the world." Such seems to be "manifest destiny" not only in the extent of its grain producing, mechanical and agricultural, but in all the essentials of refinement and taste. The sons of the late Jonas Chickering are perfecting and carrying out all the plans entered by their father with the same energy and success that was characteristic of a man so venerated by his profession. Messrs. Hallet, Davis & Co. are in point of success as pianoforte makers what the *N. Y. Daily Times* is in journalism. It is only about seven years since they made their first instrument—that maiden effort that embodied so many hopes and so many fears. They could not then have hoped to reach their present position; but capacity, foresight, large means and unflinching purpose backed by a Napoleonic spirit of enterprise will work wonderful results. Their large manufactory is fitted up with every convenience to facilitate the various operations connected with the manufacture and sale of their pianofortes; yet they are constantly pressed to supply orders for their instruments, not being able to furnish a sufficient quantity to their regularly authorized agents. Messrs. Berry & Gordon of New York, and J. E. Gould of Phila., would like double their present number weekly. Their manufactory and warerooms are situated in the same building; it being seven stories high. This we conceive to be one great advantage for purchasers can at all times look about the premises, see the instruments in the various stages of completeness, observe the firm and durable manner in which every operation is performed, and note the quality and condition of the materials used. Visitors will always be certain of the most courteous attention. Ditson is leading the trade in the extent and character of his publications. It is really refreshing to look about his establishment and see what good generalship will do, in business as well as in the field. Nothing that Ditson undertakes is an experiment. It is certain to be the thing called for and just suited to the public's wants. The last work of his extensive catalogue is *Müller's Method for the Pianoforte* revised by Julius Knorr. He is doing a metropolitan business in the way of letting pianos and melodeons, having over eighty thousand dollars' worth of instruments that are used for this purpose. Richardson has returned from Europe and will soon have his splendid establishment filled with the products of the best European minds. We should think the "Musical Exchange" were just the place that ladies would like to drop into during an afternoon's walk, to secure the last new music; for in the completeness of its arrangements and decorations his establishment is truly palatial. Richardson has a clear sea before him and fine sailing, and needs only to mind the trimming of his sails. Tolman is doing a prosperous and growing business; his miscellaneous publications are going off finely, while bands everywhere are clamorous for his new arrangements for Military Bands. The Union Glee Book appears to be just the thing needed. Johnson & Baker are about publishing two or three music books compiled and arranged during the leisure afforded them after arduous professional labors. The Hooks (organ builders) have outgrown the dimensions of their old premises so that they are compelled to seek larger and more commodious quarters. They have erected a new factory near Chickering's new building. I did not have time to call upon your steadfast and true friend, Dwight, but all agree that he is furnishing a truly artistic and high-toned journal, richly deserving even more support than he enjoys. Mason & Hamlin, with Dixon as special partner, are starting finely in the manufacture of melodeons. Jewett & Co. will probably publish early in July that anxiously expected work, Moore's Encyclopedia of Music. I am assured that the delay is for the public good. It is a valuable and much needed work, and is receiving the most careful attention in its preparation. Ladd & Co. are doing a fine business and find from the sales of their agents in New York (Messrs. Lincoln & Thompson) their pianos are becoming favorites in that market. T. Gilbert & Co. give the most careful attention to the manufacture of their Eolian pianos and find the demand largely increasing for their instruments. Boston abounds in beautiful suburban drives; as I had the pleasure of judging through the politeness of Mr. Dixon. There is nothing stirring in the musical world here. I learn that the promenade concerts are to be continued on the common during the coming season, but otherwise little will be done. There is much anxious speculation among Bostonians as regards the proposed Musical Congress in the Crystal Palace. They have only to recollect that Barnum has said "we shall see what we shall see"—and possess their souls in patience.

F. E. D.

Diogenes' Dictionary of Music.

Mazurka (the Black).—A rare avis, thank [illegible], and at [illegible] nigro simillima cygno,—a great deal too much like the Black Swan.

Metronome.—A sort of musical clock; that is to say not a clock with music, but an instrument to tell the time of musical pieces by.

Motive.—A melodic [illegible]. Operas are frequently written without any apparent motive at all.

Moustache.—The hair of the upper lip. It is found over every musician's mouth, and no "artiste" is considered complete without it. It is not exactly known why the moustache is inseparable from the musician, but the desire to be mistaken for a musician is at the root of it. It has been even surmised that as the musical department is generally synonymous with the amorous temperament, musicians wear the ornament with the hope of gaining an undue share of the affections of the fair sex. They should be told, however, that when a young lady dislikes a man, it is very unlikely that she will fall in love with him on account of his moustache. If he is generally an object of aversion to her, it is not probable that this disadvantage can even be counterbalanced by any capillary attraction of the upper lip; and were it otherwise, what would be the value of an affection which depended only upon a few hairs?

The fallacy that foreigners are better musicians than English people because they wear moustaches, is believed in by many a Jones and a Brown, who cultivate hair with an assiduity which they carefully refrain from bestowing on art. Ernst, however, does not play the violin with his moustache; and Madame [illegible] yet has not one to play the piano with, and if that of Mademoiselle Parodi has one, it is well known that she does not make any use of it in her singing.

Much has been written on the moustache, and a good deal is thought of it by those who wear it. No one, however, has gone sufficiently into the motives which induce certain men in England to adopt this badge of hair distinguishing them as it does from their co-inhabitants. We should like to know what views the author of the *Moustache Movement* (at the Adelphi) entertains upon the subject, but probably he thinks he has done quite enough in entertaining the public.

Cavalry soldiers, we have heard, wear it as an occupation for themselves in time of peace, and a terror to their enemies in time of war.

The young artists of the present day wear it, in the first instance because being unable to pay for the services of models they were obliged to sit to one another; and because, for such characters as Carnefaras, *John the Baptist*, etc., the moustache, and even the beard were of course required. When times changed, these artists did not change with them; they even had sufficient ingenuity to pretend that they had always worn their moustaches not from necessity, but from taste, and a love of the picturesque.

Dramatic authors have taken their moustaches with their vaudevilles from the French.

Writers of all sorts, amateurs of most things, republicans, people who have lived a good deal abroad, donkeys, etc., wear their moustaches principally as a matter of taste, frequently to avoid being asked out to tea, occasionally as a warning to despots, in rare instances to conceal bad teeth, and in extreme cases in hopes of being mistaken for an officer in the [illegible]—when the sufferer is almost sufficiently punished by having a writ served upon him in that capacity.

The republicans are supposed to associate the success of the republican with that of the "moustache movement." Accordingly the lengths to which Louis Napoleon and Louis Napoleon's moustache have gone, are equally galling to them, and they consider that there is no hope for the democratic republic until the odious "divine right of kings" be formally abolished, and the monstrous moustache of the King of Sardinia clipped.

Those who hoist the hairy flag of independence on their upper lip in order to avoid being asked out to tea, at the same time procure the advantage of never being requested (by thoughtful parents) to accompany young ladies to the Zoological Gardens, and of being considered generally unsuited for the enjoyment of that very English invention, which is unfavorably known as the dance de [illegible].

The "moustache movement" was taken up by every musician in London long before the mania began to spread to other classes, and this made persons who wondered what the "moustache movement" could be, fancy that it was a movement for the violin or piano. We ourselves have been frequently asked what key it was written in. All we could reply was, that it was a movement that was not often found in the minor, and one to which the "pruning knife" so often recommended by critics would prove fatal.

Monster Concerts.—A concert produced by brutes for the gratification of beasts. At the concerts given by Jullien in America, the strings of the double basses are made of tiger gut, the bows being formed out of the hair of the tails of [illegible], and moved by powerful machinery; sounds are emitted from the monster ophicleide by means of air pumps; the monster cymbals are crashed together by steam engines; and the monster drum is beaten with the monster head of a monster drumstick, which is fired out of a monster cannon.

Mr. Jacob Ostrowski, a native of Netherlands, is said to have composed a Mass in one night. We are not told, however, anything about its merits.

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For the Musical World & Times.

Personal Reminiscences

[illegible]

It was I think in eighteen hundred and twenty eight when Weber arrived in London to superintend the bringing out of his Oberon, which great opera he had written for Covent Garden Theater. All London was on the tiptoe of expectation, for his fame had preceded him. Der Freyschutz having been brought out previously at the English Opera House with immense success, despite of translation and curtailment. The Overture was encored every night, and the boys in the street whistled the Huntsman's Chorus. In due time the great composer arrived and the rehearsals commenced. A season or two previous the musical world of London had been wrought up to the most intense excitement by the announcement that Beethoven would be present at the performance of his ninth symphony, which he had written for the Philharmonic Society; but this did not take place, his extreme deafness and increasing ill health precluded the possibility. To the best of my recollection Weber was under the average height and rather slender, with a[n] air somewhat resembling that of a [illegible]. His face was a most faithful image of the man—truly classical. The nose rather large and slightly aquiline supported a ponderous pair of spectacles. On being introduced to the orchestra which was to interpret his music, he was received with a general tapping of fiddle bows and waving of hats, an enthusiasm alas! which was soon to experience a damper. The rehearsals at first were conducted in the Saloon, and it was a week or more before any thing could be made to go to his mind. For though the orchestra was very respectable, yet they probably had never dreamt of what was required of them under the conduct of so fiery a spirit. He would snatch the violoncello from one and show him how he wanted a passage played. Then again he would do the same by the clarionet and horn, for on all these instruments he was a fine performer. But the luckless wight who personated Oberon was an object of general commiseration. On him the composer vented a double portion of his indignation. He would stop him here and stop him there till the poor fellow almost trembled to sing before him. Vocalist or instrumentalist he would check unceremoniously and make them repeat a passage till it was done to his mind. Woe betide the individual who should presume to alter a single note in the score, or add the smallest note that was not there, which some at first would do by way of embellishment. In short, the whole company began to feel pretty much as a flock of pigeons might who suddenly behold a hawk plump down in their midst. But on the other hand, he was delighted with the performance of Braham and Miss Paton (Mrs. Wood). They alone appeared to enter into his spirit, and rendered his music entirely to his mind. He clapped his hands when Braham sang, the scena [illegible] was a glorious sight to see. As the day of performance approached, both orchestra and chorus appeared to realize something of what was required of them, and the little man would sometimes condescend to smile. And such a smile. It put me in mind of what Dr. Burney says of Handel. When he did smile it was like the sun bursting from behind a cloud. At length the last day arrived and the overture had to be rehearsed the same upon [illegible] as well as yesterday. He stood on the stage with his score before him directing the orchestra. How many times he stopped them in the first movement I will not pretend to say, but it was easy to see that a storm was brewing—on the heads of the poor hornists the electric fluid descended, and most of us escaped though it didn't kill. At last he could contain himself no longer. He flung his score, he dashed it on the stage, exclaiming in broken English "I will go away, away away" and made for the street. But he had a tough customer to deal with in Farren, the stage manager, a crabbed old disciplinarian who was watching the proceedings. He made after the angry composer and endeavored to stop his singular exit. Charles Kemble also, if I remember rightly, joined his entreaties, and the two induced him to return and finish the rehearsal. At the performance of the opera he sat in the orchestra and conducted for several consecutive evenings. At his appearance the applause was tumultuous, the whole house rising, a reception which must have amply compensated him for the weary toils of composition and the vexations of rehearsing. He received, I believe, eight hundred pounds for the opera. Poor fellow it was his last receipt and I think his last composition of any extent. [illegible] in good health when he left Germany and the London fogs finished him. Mozart's Requiem was performed at his funeral, a befitting tribute to departed genius. That great work should never be performed at the funeral of any but a great artist. No others are worthy. No king or mere politician, no one whose chief merit consists in dying rich, is worthy of such honor. As a dramatic composer Weber has had no superior. In that department I consider him superior to Beethoven. By his side Rossini is a baby, Bellini ditto. Donizetti, Verdi and company—nowhere.

J. E. S.

Position of a Church Organ.

La Grange, Fayette Co. Tenn. May 20th, 1854.

Dear Sir:—The church attached to the convent of the Benedictine monks of St. Urban in Switzerland, which I visited about two years ago in company with a Protestant clergyman, contains two organs, one a very large one, placed as usual on the gallery above the main entrance, the other of also very respectable dimensions, though somewhat smaller (of about twenty four stops if I remember aright) is entirely invisible, being placed at a distance of nearly two-thirds the length of the church from the larger one, near the sanctum, *under the floor*. The effect of this organ was indescribable. I do not pretend to define it, but to me it spoke of the love of God, of peace, of the remission of sin, of fairy voices,—yea, of heaven itself. While the former with overwhelming violence told of the Lord's grandeur and power, of his wrath and anger, of judgment, of purgatory and hell. Of course the character of the compositions performed on each would be considered, and so also the difference of effect arising from the peculiar situation of each according to the [illegible]. I would certainly prefer the organ below stairs. I do not wish you to think that I would lay myself open [illegible] of a very nice and correct taste, or of extended knowledge in matters of church music. I merely make the communication because I think the fact stated may be interesting to you. In the number of the 20th of May you present your readers with a very pretty air from the *Magic Flute* by Mozart. Having always been taught to consider this very air as the composition of Schikaneder, who is said to have smuggled it into the opera, (he having been manager) I should like very much to know on good authority whether it is the production of Mozart or the other. Would you have the kindness to bestow this plum of information? and oblige your old subscriber and obedient servant, Mantalbato.

Lamartine's Mother

It was the fate of the father of Lamartine, the great living French poet and orator, to be mixed up with the first French revolution. During that stormy period he, with a great number of his compatriots, was immured in prison at Macon. He was not there long before his wife, with her child, took lodgings opposite the window of the cell which enclosed the republican. She soon drew his attention to herself and his child, which, though he could not speak to her for fear of the sentinel, reconciled him in some measure to his captivity and lessened the burden of his woes. "My mother," says Lamartine, "carried me every day in her arms to the garret window, showed me to my father, gave me nourishment before him, made me stretch out my little hands towards the bars of his prison, then pressing my forehead to her breast, she almost devoured me with kisses in the sight of the prisoner, and seemed thus to waft him mentally all the caresses which she lavished on me." At last the wife hit on the happy expedient of conveying him letters in the following manner: she procured a bow and some arrows, and tying a letter to a thread, she shot the arrow to which was attached the other end of the thread, into the window of the prisoner's cell. In this way she sent him pens, ink and paper. He then, by the same ingenious expedient, sent love-letters to her. Thus the separated husband and wife were enabled to correspond, to share each other's hopes, and sustain each other in their misfortunes. This was all done at night time when the [illegible] of the sentinels [illegible] in happy ignorance of the medium of communication. Success having inspired courage, the lady, with the assistance of the arrow and thread, afterwards conveyed a file to the captive, with which he silently filed through one of the bars of his prison, and then restored it to its place. On the next evening, when there was no moonlight, a rope was fastened to the thread and transmitted to the prisoner. The rope was firmly fastened on the one end to a beam in the garret of the lady, and the other end to the bar of the cell; then, summoning up all his courage, the prisoner glided along the rope, above the heads of the sentinels; he crossed the street, and found himself in the arms of his wife and beside the cradle of his child. Such an adventure required the hero's courage and the philosopher's caution, and none but those who were personally interested in it can ever imagine the feelings which must have agitated their hearts. From time to time, when the night was dark, the knotted cord would glide from window to window, and the prisoner would pass from knot to knot, and enjoy delightful hours of converse with her whom he loved best on earth.

One of the Swell Mob.

A curious circumstance occurred the other day which places the dexterity of the members of the swell mob in rather a striking light. A female of very ladylike and pleasing manners, called at the establishment of one of our chief hairdressers in town and after a little conversation, requested to know if they shaved gentlemen's heads. An answer being given in the affirmative she proceeded to state that she had a brother, a young man of rather feeble mind, and that their medical men had thought it advisable that his head should be shaved; that he was troubled with strange hallucinations—such as that he was a member of and belonged to a large drapery establishment in town, giving the name, and so on. After a little more conversation in the same strain she said she would bring her brother next day, and that he (the hairdresser) was to have two men ready waiting so as to forcibly shave his head and that they were to pay no attention to his protestations of being a member of the establishment she had mentioned. Having succeeded so far in blinding the worthy hairdresser, who promised to have everything in readiness, she took her leave. Next day she called at the drapery establishment above alluded to and bought a considerable quantity of silk goods, and stated that if they would send one of their young men along with her to a particular address, they would get paid. The lady and the young man with the goods then took a cab, and when opposite the hairdresser's establishment she told her companion that if he would go along with her she would get as much money as would make the amount of the bill. The unsuspecting youth went in, and was met by the performer in the most bland manner, who requested him to walk up stairs, which he did, not doubting but that he was to receive payment of the bill. No sooner, however, had the unfortunate wight entered the room than he was pounced upon, and [illegible] all his protestations that he belonged to such and such an establishment, which, of course, were put down to his unfortunate state of mind, he was speedily denuded of his tresses. The lady, who had in the mean time been looking on with great coolness, [illegible] as she was afraid that her presence only caused greater excitement to her unfortunate brother, she would leave and return in a short time. She decamped accordingly, goods and all, and has not since been heard of.—*Glasgow Citizen.*

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New Music.

J. ALFRED NOVELLO, N. Y.—"Novello's analysis of vocal elements. 4to, bound, [illegible] cloth."—[This work is especially addressed to those who intend to give serious attention to solmisation and other requirements preparatory to the cultivation of the voice. Condensed in its form, it contains interesting and curious developments, some of which if not new are at least presented in a novel aspect. There are also some misstatements, which we must a little animadvert upon. After defining vocal sounds, Mr. Novello gives the sounds which can be easily produced by the human voice. [illegible] known as in between eleven dots, which he calls the Gamut. This gamut is comprised in two staffs, and between these two staffs intervenes an additional line, upon which C is placed, the tone constituting the intermediate point of the two staffs. The lowest tone of the voice is placed below the first line of the staff and the highest above the last line of the upper staff. The intermediate voices, tenor and alto, come between these in some other. By this system, the scope of voices is clearly and [illegible] presented. The exceptional voices, or solo voices (the female especially, which [illegible] above the [illegible] of the upper staff) are not comprised in this Gamut. The author gives only the sounds easily produced by the human voice, the exceptional tones being probably considered by him as the result of cultivation, which is, indeed, very commonly the case. Mr. Novello has Gamut the whole range of tones produced by the human voice, and applies [illegible] the same often to designate the [illegible]. We think that he should either have chosen a separate term for the sounds produced by the human voice, and another for the scale, or [illegible] adopted the term gamut for scales [illegible] to its primitive meaning and adopted a different word for the vocal [illegible]. [illegible] Mr. Novello [illegible] the major scale in two tetrachords, each consisting of four notes, the [illegible] half step or semitone. This arrangement of the major scale [illegible] and natural [illegible] affords [illegible] rules for forming the scales in every key [illegible] the minor scale, "The minor scale," says he, "is composed of [illegible] [illegible] In an instance of this [illegible] he gives the minor scale [illegible] in which the sixth degree being minor we find three semitones. As this is intended for singers Mr. Novello [illegible] the melodic scale [illegible] and the sixth degree [illegible] major [illegible] [illegible] [illegible] The harmonic scale on the contrary [illegible] and Mr. Novello [illegible] strange theme why the sixth degree of the melodic scale should be raised. "Some modern arts, says Mr. Novello, have [illegible] the sixth degree to be raised in ascending passages." [illegible] only the demand of the ear which has [illegible] the elevation of the sixth degree, [illegible] of good melody and [illegible] which is not [illegible] the interval of a tone and a half between the sixth and seventh degrees in rapid passages, and [illegible] [illegible] degree remaining unchanged [illegible] of quiet and slow melodies, [illegible] the melodic phrase in agreement with the harmony. The work of Mr. Novello gives [illegible] directions as to the [illegible] and contains [illegible] statement on the [illegible] and note [illegible] and church-modes. [illegible] the [illegible] purpose [illegible], admirably well and those who wish to cultivate [illegible] would [illegible] the preparatory [illegible] of vocal tone.]

FIRTH, POND & CO.—"The Spanish Victory March, composed for the guitar. 38 cents. Charles [illegible]." [By one thoroughly [illegible] of the instrument, and the use of characteristic harmonies, the author, who seems to be a proficient performer, has succeeded in producing an effect on the guitar, and the music will be [illegible] interesting and useful [illegible] Expressions. [illegible] performer.] "[illegible] Conservator [illegible] A collection of four waltzes for the piano. Price 38 cents. [illegible] Aforn." [These [illegible] prepared by an [illegible] [illegible]. The four waltzes pieces are very varied in style and pleasing. They are well [illegible] to moderate performers.] "[illegible] Queen's [illegible] Polka. For the piano. Price 25 cents. Alfred Stolte." [Lively and [illegible] polkas generally are. The Queen [illegible] Polka, but nothing in it [illegible] from the polkas of the People. It demands some experience in the performer.] "The Wandering Minstrels. An effective imitation of the Pandean pipes, [illegible] Hurdy-gurdy, Bag-pipes, Swiss Bell-ringers, music box, drums, fife and military band. For the pianoforte. 50 cents. Mrs. C. C. [illegible]." [The reader we fear will perhaps consider this title page, as a rather puffy announcement, especially as regards the military band, but as the author is a lady we dare not question the title. We would advise performers (who in order to produce these remarkable effects upon the piano, must be very smart ones) to purchase this mixed composition and try the experiment.] "Life [illegible], a beautiful song and quartet. Sung by the [illegible]. 25 cents. T. Woods." [The chief merit of this piece is its simplicity, [illegible] of [illegible] with [illegible] singers and [illegible] of small talent.] "[illegible]. Variations brilliantes sur le theme favori de 'F' [illegible] My Old Kentucky Home. Price 50 cents. Ch. Grobe." [Pleasing and showy variations. Without being of the greatest difficulty they require a fair performer.] "[illegible] in the Cold Ground. The beautiful [illegible] melody by Stephen C. Foster arranged with variations for the pianoforte. 50 cents. Chs. Grobe." [This melody and all the variations are written are of great and beloved with moderate feeling. The variations, [illegible], are pleasing and well adapted to moderate performers.] "Woman's Mind. Brilliant variations for the pianoforte. 50 cents. Chas. Grobe." [Good melody tastefully arranged and [illegible] varied in fluency and expression. We prefer this one to the preceding.] "La [illegible] d'Or. [illegible]. 25 cents. A. [illegible]." [An easy but very good piece for young players. The trio is brilliant without being out of the reach of the pupil.] "My Old House My Dear Happy Home. Song of the last [illegible]. 25 cents. Frederick Buck." [Neat poetry [illegible] pleasing and [illegible] strains. Easy and suited for limited voices.]

ANDRE & CO. PHILA.—"L'Heritage. Morceau [illegible] for the piano. Price 38 cents. A. [illegible]." [If this piece is not classical it is at least [illegible] and will afford the performer some not [illegible] recreation. Not very difficult.] "[illegible] Diamants. Polka Brilliante pour le piano. Price 63 cents. Adele Hohnstock." [These themes have very likely made the black keys her chief [illegible] for her piece is [illegible] written in the key of six and seven sharps alternately so it [illegible] and intended to try and [illegible] the patience of [illegible] player. We regret it, for the composition is itself [illegible] and we recommend it to those who want to gain that [illegible] only of the above named [illegible].] "[illegible] Valse Caprice [illegible] pour piano. Price 38 cents. Gustave Blessner." [A good composition calculated to familiarize the pupil with the [illegible]. To [illegible] the keys of B flat major and B flat major and difficult.] "Musics Harvest. A series of favorite melodies arranged for the piano, from the works of [illegible], Weber, [illegible] and [illegible]. Book 1 [illegible], 25 cents. A. [illegible]." [The present book contains six abridged [illegible] from Strauss, Lanner and Labitzky. They are easy, pleasing, and [illegible] for young players. We recommend them as well [illegible].]

HORACE WATERS.—"The Last [illegible] fantasia for the Piano. Price 50 cents. [illegible] Marra." [The author begins his work with a slow theme written partly in Key of [illegible] sharp minor, and partly in the key of [illegible] sharp major after which the reverse of the key of [illegible] sharp or not and writes the same subject in [illegible] of [illegible] rapid [illegible] for the right hand. [illegible] a first rate performer, and might be played [illegible] in the Polka Brilliante of [illegible] above noticed. We warrant the performer that after [illegible] with his [illegible] [illegible] complete mastery of the black keys.] "[illegible]. William [illegible] John Pistolet." [A set of four pleasing waltzes [illegible] of no [illegible] difficulty [illegible].]

COLBURN & FIELD, CIN.—"Choice of the Heart. A song. Words by the author of *Maire Gone*. Price 25 cents. Music by the [illegible]." [[illegible] [illegible] well made by the [illegible] feelings expressed in the poetry [illegible] by the music [illegible] which is translated [illegible] Novelli than it is well adapted to [illegible] birth-eyes of female [illegible].] "[illegible] Waltz. Arranged for easy [illegible] for the piano-forte. [illegible]. 25 cents. [illegible]." [[illegible] of [illegible] tunes [illegible] [illegible] a [illegible] degree for young pupils.] "[illegible] March. Arranged as easy and brilliant as possible for the piano. 25 cents. [illegible] Albert." [Superlative [illegible] of [illegible] pleasing for young people. Will Required.] "First Rate Schottisch. 25 cents. [illegible] Albert." [Of the first rate schottisch we possess only the title page, which is [illegible] specimen of the whole, of [illegible] might be pronounced first rate.]

O. DITSON, BOSTON.—"Perles Melodiques. 6 Fantaisies Faciles, pour le piano. No. 1. 'When the Swallows [illegible].' Price 50 cents. Henry Cramer." [A melodious andante smoothly accompanied followed by brilliant developments and closing with a pleasing coda in 6-8 movements, considering the whole composition, which we do not hesitate to call it a first rate one. Calculated for experienced performers.] "Rosenlied [illegible] [illegible] (Rose without Thorns.) Nocturne [illegible] pour le piano. Price 50 cents. Sophie [illegible]." [This is the third authoress we register in one review. If we judge from the specimens before us, the fair sex have no small pretension to musical authorship. Mrs. or Miss Sophie [illegible], who bears a sweet, [illegible] name, has succeeded in producing a valuable composition, rich in melody and [illegible] varied as to harmony and key. But in spite of her care to [illegible] out every [illegible] from her composition, there still remain some [illegible] passages, which might prove rather [illegible] to some gentle and [illegible] [illegible] of hand.]

BERRY & GORDON, N. Y.—"The Laborer [illegible] Song. Poetry by [illegible]. W. [illegible] Wellington, M. [illegible]." [Beautiful poetry [illegible] a Ballad like [illegible] [illegible] in a [illegible] [illegible] the composer.] "Fashionable [illegible]. 38 cents. Jacob [illegible]." [Easy and graceful.] "[illegible] Mazurka. Price 38 cents. Vincenzo Amici." [More developed than the preceding [illegible] [illegible] [illegible] [illegible] affords also good practice [illegible].]

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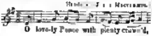

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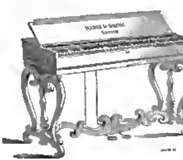

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"New York, June 24, 1854."

(From Edwin Bruce.)

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Conductor of Music at Bowdoin street Church, Boston.
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"Fitchburg, May 24, 1854."

(From the New York Musical Review.)

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"I ever held this sentence of the Poet as a canon of my creeds, that whom God loveth not, they love not Musicke."—T. Morley, 1597.

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RICHARD STORRS WILLIS,
EDITOR AND PROPRIETOR.

THE MUSICAL WORLD & TIMES

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SCHUMANN WORSE.

"I regret to inform you that Herr Robert Schumann's complaint has taken a very unfavorable turn. He has only grown worse during the last few weeks."—*Letter from Berlin.*

DEATH OF MAD. SONTAG.

Madame Sontag is dead. She was attacked by cholera while on the road from Mexico to Vera Cruz, where she was to embark for the United States, and died on the 17th of this month. She was announced to appear in the opera of "Lucrezia Borgia," on the 11th, but her performance was postponed in consequence of a sudden attack of cholera, which terminated fatally as above stated, on the 17th inst. The event caused a profound sensation. She was buried at the church of San Fernando on the 18th. [illegible] immense concourse was [illegible] including the members of the Philharmonic Society, most of the artists who were present in the city and a number of foreign ministers. Madame Sontag had fulfilled an engagement which was to yield her $60,000 of [illegible] months. Her age was about [illegible]. She was in able [illegible] to earn a [illegible] for her children and may justly be considered a martyr to maternal affection. A biography of Madame Sontag will be found on another page.

FEMALE ORCHESTRAS.

Such things have been heard of, or at least, imagined. William Beckford, in Venice, in 1780 writes as follows:— "The sight of [illegible] orchestra," he says, "still makes me smile. You know, I suppose, it is entirely of the feminine gender and that nothing is more common than to see a delicate white hand journeying across an enormous double bass, or a pair of roseate cheeks puffing, with all their efforts, at a French horn. Some that are grown old and [illegible], are of often [illegible] their fiddles and their lovers [illegible] vigorously to the [illegible], and one poor limping lady, who had been crossed in love, now makes an admirable figure on the bassoon."

A female band company has just left Buffalo, for a tour through the United States.

ITEMS.

Wm. [illegible] [We can send our paper to any part of England—we already have quite a circulation in various parts of Europe. The postage will be one additional dollar.]

J. W. [illegible] [Your lines are [illegible] and would be acceptable but we are just now quite overrun with [illegible].]

☞ W. C. Peters & Sons, Cincinnati, will receive subscriptions to the *Musical World & Times.*

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SCRAPS.

Dr. Spohr, residing at Cassel, has just celebrated his 70th birthday in the enjoyment of the best of health. The evening before, the members of the orchestra, and the different singers [illegible] a serenade, including his fine notturno (one of his most important works for wind instruments) and several pieces from his operas. The public had heard of the intended serenade, and completely filled the garden of his house. After the serenade three hearty cheers were given. Dr. Spohr has received the order of Bavaria.

[illegible] MUSICAL [illegible].—The editor of the *Glasgow Advertiser*, who is probably interested in promoting the popularity of [illegible] among the [illegible] tells a story of a young lady and a bearded beau. The latter had stolen a kiss, and was about to repeat the felony when the damsel, [illegible] to throw out a challenge to the hirsute heroes of company said: "One wi' your skim milk face [illegible] it's as [illegible] a cabbage blade on a dewy morning." The bearded "blades" surely took the hint.

[illegible].—Loud complaints are being made of the cavalry saddle, which is said to be ill suited for active service. Though a very comfortable seat of times of peace, it [illegible] of all fit for the seat of war.

HARD WATER.—A correspondent, writing to complain of the supply of water furnished by one of the metropolitan companies, says the water is so hard, that though he is three quarters in arrears with his rates, the company has not been able to cut it off.

A [illegible] FOR THE [illegible] QUESTION.—Where is the seat upon which "Verbum sat!"

THE WORLD OF MUSIC.

[illegible]

New York.—Jullien's concerts closed with the [illegible] demonstration of Monday evening. (See another column.) This week the opera at Castle Garden is to open under Maretzek's [illegible]. The names of the artists are:—*Prima Donna Soprano*—Signora [illegible] Grandilla, (La Scala, Milan.) Donna Valerol [illegible], (Teatro Real, Madrid.) Signa [illegible] Arcoland, (Teatro [illegible], Venice.) Mme Bertucca Maretzek. *Prima Donna Contralto*—Signa Marini D'Ormy, (Vienna.)—*Prima [illegible] Soprano*—Signa Rosa Marie, (Milan.) *Primi Tenori*—Sig. [illegible], (La Scala, Milan.) Sig. Neri Beraldi (Italian Opera, Paris.) Signor [illegible] (Teatro Grande, Trieste.) *Primi Baritoni*—Signor [illegible], (Italian Opera, Paris.) Sig. [illegible], (Teatro Real, Turin.) Sig. [illegible], (Vienna.) *Primi Bassi*—Sig. [illegible], Sig. [illegible], Sig. [illegible]. *Maestro* [illegible] Robert Stoepel, (London.) Mr. Maretzek says, with a great deal of good sense: "In selecting and securing the services of a company comprising such high and varied talent, the management have taken the only effective means of abolishing the prime cause of abolishing all operatic failures in this city—The [illegible] system. It is the intention to produce [illegible] opera with a view to the perfect rendition of all its parts, and not for the gratification of the vanity or self-will of any particular artist to the sacrifice of all the other parts, and the marring of the whole work."

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[illegible].—The Musical Association of this city gave their second soirée on Thursday evening 22nd inst. The *Daily Star* speaks very highly of the performance. The Association, it [illegible], [illegible] [illegible] that the Art of music is increasingly advancing [illegible], a fact which must be ascribed very much to the influence of the Association, which is conducted by that very competent and able leader Mr. W. F. [illegible].

St. Louis.—The Polyhymnia Society announced their 5th concert, and last but one of the season, for Wednesday evening 14th of June.

New Haven.—[illegible]'s concert company comprising three complete bands—orchestra, military and serenade—under the direction of Harvey [illegible] of N. Y. city gave a concert on Saturday evening 24th of June, at Brewster's Hall.—The [illegible] classes of Prof. [illegible], consisting of 100 children, having closed their regular course of instruction, will give two grand concerts on Monday and Tuesday evening July 3d and 4th, at Brewster's Hall. On which occasion they will sing Mr. [illegible]'s new Cantata *Scene from the opera of the five points.*

Louisville.—The Grisi Italian opera troupe gave *Norma* on Friday 23d, and *Ballards* on Saturday 24th of June. Signora [illegible], Prima Donna.—A concert was given for the benefit of St. Mathew's Church, [illegible] [illegible] on the 25th of June.

Rochester, N. Y.—Messrs. Joseph [illegible] and B. Holmes have given a soirée for the benefit of the light guard, at Corinthian Hall.—Miss Helen R. Phelps, gave a grand concert on Thursday evening June 22d, at Corinthian Hall. She was assisted by the [illegible], Miss [illegible], Mrs. Bayford and Mr. [illegible] of N. Y.

Charleston.—Messrs. Wagner and [illegible] gave the second of their [illegible] entertainments in Hall, on Thursday evening June 22d, assisted by Mr. [illegible].

Providence.—The Continental Vocalists gave a concert on Wednesday June [illegible] Franklin Hall.

[illegible], La.—The young ladies of the [illegible] Female Seminary propose to give a concert at the close of the examination, on Friday evening, 30th inst.

California.—From the 5th to the 13th of May Madame [illegible] performed an engagement at the Metropolitan. Her houses were but moderate. Madame [illegible] appeared in *Norma*, *Sonnambula* and *Don Pasquale*. She was followed by Mad. [illegible] Thillon. Her pieces were the *[illegible]*, the *Child of the Regiment* and *Cinderella*. The alternate nights were devoted mostly to benefits, and on the 26th of May Madame Thillon's farewell benefit took place. We understand that during her residence in California, Madame Anna Thillon has made from $60 to $80,000.—On the 26th Miss Catherine Hayes commenced a series of concerts at Musical Hall. Miss Hayes' two concerts were densely crowded.

FOREIGN.

London, *June 10th 1854.*—At the Royal Italian opera *Norma* has been given for the second time, and being the last appearance this season of Madame Grisi in that opera, the house was crowded in every part. *Il Barbiere* has also been given. The first performance of the *Prophète* on Thursday last and the first appearance of Madame Viardot for three years attracted an overflowing audience. The first opera given at this house was *Lucrezia Borgia*, the cast was Grisi, Mario and Ronconi.—The two Philharmonics have given concerts. At the old Philharmonic the only novelty was Schumann's *Symphony* in *B flat*, which made a dead failure. Her Majesty and party were present. At the new Philharmonic no novelty was brought out, the only attraction programme allowed for this. An immense crowd was in attendance. This concert closed the third season of the Society.—Concerts have been given in London during the past week by Mr. J. H. Wright, professor of the harp, the Cologne Choral Union; the Misses Cole and Mr. Alfred Gilbert; Mr. [illegible] K. Osborne; Mr. [illegible]; the Crystal Palace Grand Band.—A French operatic company styling themselves the *Theater Lyrique* has commenced giving opera in London. They are part of the troupe of the *Theatre Lyrique* of Paris. The first opera was the *Bijou Perdu* by Adolphe Adam. Madame Marie Cabel and M. Pierre Laurent are the principal performers. Madame Cabel is represented as a clever actress, [illegible] [illegible] and fascinating—extremely pretty and well made [illegible]. She was recalled after [illegible] and [illegible] a [illegible] which amounted to enthusiasm.

Vienna.—Mercadante's opera, *Il Giuramento*, has been given with Madame Medori, Borghi [illegible] [illegible] and Debassini in the principal parts. The [illegible], Signor [illegible] Zamarra has given a concert in the room of the Musikverein.—Mad. Jenny Lind Goldschmidt gave her last concert on the 26th of May before a densely crowded room, the proceeds being devoted to the poor of Vienna and the Orchestra [illegible] of the [illegible]. Mme. Goldschmidt performed Mendelssohn's concerto in D minor with orchestra accompaniment and a prelude by John Sebastian Bach solo.—Signor Merelli, manager of the Italian opera has received a valuable diamond ring [illegible] as a [illegible] of the Emperor's approval of the manner in which he arranged the music of the Fest-Cantate *[illegible]*.—Capellmeister Herr [illegible] is seriously ill.

Berlin.—*Les Huguenots* has been given at the Royal Opera House, and as usual, when M. Meyerbeer's *chef d'oeuvre* is played, the theater is crowded to suffocation.—Herr Rubinstein the pianist (an old "prodigy" in London of the [illegible]) has arrived from St. Petersburg.—The tenor Franz Dill, died on the 21st of May at 5 o'clock A. M. of an apoplectic fit, aged about forty. Herr Dill in the course of his professional career belonged to several of the first theaters in Germany; among others to those of Berlin, Hanover, Frankfort-on-the-Maine, Breslau, Hamburgh, the Theater an der Wien etc. For some years past Herr Dill suffered from a complaint of the throat, besides other disorders, which entirely prevented his exercising his artistic [illegible]. The dejection produced by this, no doubt hastened his dissolution. He died penniless. The members of the Royal Opera did all in their power to assist him during the last period of his existence, and paid the expenses of his funeral. Herr Dill has left a wife and five children totally unprovided for.

Rotterdam.—The arrangements for the grand music festival in commemoration of the 25th anniversary of the Society for the Advancement of Music in Holland to be held at Rotterdam in the second week of July are now complete. The festivities will last for six days, three of which will be devoted to music, the whole to be concluded with a grand Serenade and [illegible]. M. Verhulst, Chevalier de [illegible], is appointed conductor, and the following singers have undertaken the solo parts:—Mdlle. Jenny Ney from the opera at Dresden, Miss Dolby, M. Roger, the tenor from Paris, Pischek, and [illegible]. The chorus and orchestra will amount to 400 performers. Handel's *Israel in Egypt*, Kalyn's *Romeo*, Beethoven's 9th symphony (choral), a psalm by Verhulst, and an overture by [illegible] are the works selected for performance. The following foreign artists honorary members of the society have accepted invitations to be present:—Meyerbeer, Lindpaintner, Liszt, Aloys Schmitt, Marschner, Dr. Marx, the Prince de la Moskowa, and many others, whose arrivals are expected.

Naples.—At the Fondo, De Giosa's opera *Elvira*, first produced at the Teatro de Nuovo, in 1846, is given alternately with Mazzi's *Rosa di Borgiliano* both with success, the house being crowded every night. At the same theater, Petrella's opera, *Elena di Tolosa* is to be rehearsed.—At the Teatro Nuovo two of Mercadante's are in production, *Elena* and the *Orazi*. In one work is spoken of at the latter house whilst at the former report speaks favorably of the new opera *semi seria*, in three acts *[illegible]*, by Bruno. This company is much liked by the Neapolitans, his last work at the same theater having been very successful. It was produced in 1844 and has a long run. It was entitled, *Il [illegible]*, and the principal parts were filled by Madame [illegible], Signors Tomberlik and [illegible]. There seems to be just now a terrible scarcity of tenors in Italy; the new tenor Pardini, is described as having studied in a good school but he has has a power sold ever since his debut in Milano, and it is rapidly disappeared about that his voice will be a [illegible] age.

Milan, *6th June 1854.*—At the Teatro Re, on Wednesday the 21st ult. the first representation of the new opera *Amalia*, music by Frati took place, with Madame Lorini, the tenor Scotti, and the baritone Cima. This being the first opera of the young maestro, it was generally well received by the public. Although Signor Frati was honored with many recalls, in conjunction with the artists, and the artists themselves did their utmost, the opera was a failure.

Turin.—At the Teatro Regio, the Pio-Filarmonica Society has given its last concert of a series of three. The [illegible] (violinist) received their customary applause and calls.—At the Teatro Sutera, the new opera of [illegible], *La Moglie in Uno*, has been produced with indifferent success.

Florence.—Verdi's *Macbeth* has been played almost every night with increasing success. The opera is described as being very well got up, and the artists engaged in it—Signora De Giuli and Signors Crovi and De Bassini—are warmly applauded by the public. The lady is [illegible] singer and actress. La Tarpa is an excellent basso, and sings with energy although he is not a good actor. Crovi quite carries the house by storm in the duo, "Fatal mia donna." The next opera will be Donizetti's *Maria di Rohan*, with Crovi.—The Teatro Tolle, after a short struggle has been closed. As usual, the fault is attributed to the management.

Nuremberg.—There are three associations here for the propagation of good music—the Singverein, the Männergesangverein, and the Instrumentalverein, all under the direction of the Musikdirector Herr [illegible]. The Instrumentalverein consists of about fifty members, professionals and dilettanti.

Frankfort.—The library of the celebrated Abbé Vogler is announced for sale on the 22nd inst.

Hanover.—Herr Franz Lachner's opera, entitled *Cornaro*, has been repeated with success. Fräulein [illegible], from Prague, (now in London,) has appeared as Orsini in *Lucrezia Borgia*. M. Vieuxtemps has given a concert, and, as usual, been enthusiastically applauded. Fräulein Johanna Wagner and Fräulein Ney are expected shortly.

Brunswick.—Mad. Sophie Förster has appeared at a concert of sacred music and was greatly applauded for her execution of the air "[illegible]," by Spontini.—The festival of the [illegible] which is shortly to be celebrated here, will be a very grand affair. About thirty [illegible], from all parts of Germany, have promised their assistance.

Munich.—Herr [illegible] and Fräulein [illegible] have appeared in *Le Prophète*, the gentleman as John of Leyden, and the lady as Bertha. Both were enthusiastically applauded and recalled several times.—M. Hector Berlioz will give a series of concerts in July during the period of the exhibition. He will afterwards proceed to Dresden to direct the performance of his opera, *Benvenuto Cellini*.

Ancona.—Verdi's *Luisa Miller*, executed by Signora Scotti and Signors Negrini and Crivelli has been successful.

Bologna.—The violinist, De [illegible], gave a concert at the Theatre del Corso, and played three pieces with great applause, among which we may instance a new fantasia by Ernst.

Breslau.—Herr Tichatschek will shortly appear as Tannhäuser and the Herr Young from Pesth as Lionel.

Hamburg.—Fräulein Johanna Wagner has been very successful in the character of Romeo, in Bellini's *Montecchi e Capuleti*.

Bremen.—The new organ built by the brothers [illegible], of Barmen for the Evangelical Church, was inaugurated on the 6th of May. It has 1,000 pipes and twenty-seven registers. Its total cost was 1,400 thalers.

Cologne.—Herr [illegible] has obtained a prolongation of the lease of the theater for two years. He has also been granted a subvention of 5,000 thalers (about £700) by the members of the Town Council, who, at their last sitting, [illegible] a token of high praise of his former exertions.

[illegible].—A meeting of the [illegible] was lately held in the [illegible], to take into consideration the project for a grand musical festival, to come off at the beginning of August. The committee for carrying it out is appointed.

Mantua.—*L'Elisir d'Amore* has been performed for two evenings only as the execution did not prove satisfactory. *Attila*, Signora [illegible], Fiore Rocchi, the tenor [illegible], and the buffo Borella. *Crispino* has been repeated with applause for the artists, the prima donna Fernandi, [illegible] and Borella.

Dublin.—A new opera, the composition of W. F. Gillespie is in rehearsal, and will be brought out at the Theater Royal in about a fortnight. Report speaks favorably of the music.

Leipsic.—Herr [illegible] has become a great favorite here. Mad. [illegible] has appeared as Valentine, in the *Huguenots*.—Herr Theodore Formes is expected shortly from Berlin. Herr [illegible] will appear for a limited number of nights. Herr [illegible], the pianist, passed through here on his way to Prague, where he intends remaining during the summer months.

Hamburg.—Mlle. Marion Falconi and Herr Rose, from Coburg, gave a soirée for the benefit of the persons lately burnt out of Hammerberg. Mdlle. Falconi is now in London.

Dresden.—Fräulein La Grua, who, since taking her leave of absence from the Imperial Opera House, Vienna, has been playing with success, at Lyons, will shortly appear in this city.

Hamburg.—M. Vieuxtemps lately gave a concert, which was well attended. He afterwards left for Aix-la-Chapelle, to take part in the musical festival.

Google

[illegible].—[illegible] *Passions-Musik* [illegible] the Gospel according to St. [illegible], for the [illegible] time in this town, on the [illegible] of May.

[illegible].—Herr [illegible] from the [illegible] theatre [illegible] Vienna, has appeared in *Der Freyschütz* [illegible], and *Figaro* [illegible]. Herr [illegible], also from the theatre in [illegible] on the Rhine, has made his debut as the Czar in Lortzing's opera of *Czar und Zimmermann*.

[illegible].—*Figaro's Hochzeit* and *Martha* have been given. Herr [illegible] played the principal part in the latter.

[illegible].—Herr [illegible], from the Imperial Opera House, Vienna, has made his debut in this city as William Tell, in Rossini's opera of the same name.

[illegible].—Herr [illegible] has appeared as Raoul, Robert, [illegible], and Jose, (in *Judea*,) with success.

[illegible].—At the *Carlo Felice* Verdi's *Trovatore* has had the most brilliant success. Signora [illegible] excited public enthusiasm to the highest pitch both as an actress and singer, and more particularly in the fourth act carried the house by storm. The tenor Carrion is also in high favor, and is nightly encored in his first acts. The baritone, Signor [illegible], is spoken of as a successful singer and an intelligent actor.

A City as Audience.

45,000 PEOPLE.

The *Daily Times* estimates this as the number of persons assembled at the Crystal Palace on Monday evening last, on the final Jullien benefit occasion—certainly a very respectable concourse: the population of a *city*—as Mr. *Fry* intimated in the remarks he made on the occasion. The scene was really magnificent. No concert in the world before has probably been known. Such an occasion in Paris and such a collection of people with the superb ensemble of such a palace, would probably produce lunacy on the part of excitable Frenchmen.

Mr. Jullien was crowned—not with laurel, but with gold (the value of the crown was $800). As he remarked in his closing speech, heavy gold—testing it at the same time in his balancing hand (an incident that struck us rather badly). We wish he had been crowned with fresh laurel; one *[illegible]* laurel with all the flowers on;—for we still see flowers on laurel in Evelyn woods last week. We think this would have been in better taste. "Uneasy lies the head that wears a crown"—and such a crown would soon give Mr. Jullien the headache. We were glad he immediately took it off, (after Mr. Bristow slipped it on his head,) for the evening was warm.

Why crown the *Maestro* like a King? *Kings* command gold. But do artists this?—Not according to the general impression certainly. Mr. Jullien should have been crowned, like an *artist*—if at all—the gold could have been given him in some other enduring shape—we think we.

The *Maestro* pronounced before the 45,000 people his deliberate opinion of the capacity of our American composers, Mr. *Fry* and Mr. Bristow. We were glad for *Fry* and as more glad for Bristow, for it was a very handsome opinion. He declared Mr. *Fry* to possess a genius for orchestration and for the production of instrumental effects quite extraordinary and unsurpassed by any composer of the day. He then pronounced Mr. Bristow a classic composer—declared that he had successfully essayed the most difficult of all instrumental writing, that of the quartet.

Mr. *Jullien* made an effective speech, and the climax, a *French* climax, could not have been better—for, after remarking that, to his dying day, he should never forget this scene, an unalterable thing—a thing which expressed whole volumes [illegible] and innumerable emotions, feelings and sensations closed the speech.

The Musical Sense of things.

A droll development in the artistic world is the very expansive significance given to good, honest old English by our modern artists. A *positively last* concert is announced; with the express understanding in the *mind* of the artist however, that if this last concert be successful and promise any-coming enthusiasm on the part of the public then, *positively last* means positively *first*—of a new series!

Nous est an ingenious and [illegible] idea. The world has heard of words used in a Pickwickian sense. This sense is exactly synonymous with a modern *artistic* sense;—and our readers will please henceforth remember that *positively last* means either positively last, or positively *first*—of a new series.

The same generous latitude of signification will have to be accorded to that very selective and hypothetical expression—*benefit night*.

Mr. Jullien's *benefit night* for instance came off some weeks since among other benefit nights—a long series of them at Castle Garden. But in the programme of last Monday night's performance we read the following:—

This being the one and only benefit he has had in America, the proceeds of the previous occasions, so which [illegible] have been at the benefit, etc., being taken by the parties by whom he was engaged for the musical tour in this country.

The sympathetic dollars, then, that flowed from the pockets of enthusiastic Americans on the *first* benefit night all on account of their (very just) admiration for the illustrious maestro, did not flow, after all, for the benefit of said illustrious maestro, but for somebody else's benefit—the management—or *for* "parties." We infer then, from this that in the preliminary bargaining of artists with musical agents, etc., not only musical services are sold, but there is also a sell of the personal interest and admiration felt, or about to be felt by the public for the artists personally, as thus:—For so much money paid in advance, I artist, agree at the close of my engagement to make a sympathetic yell upon the public in my benefit—all for your benefit. Do not mistaken then, gentle public, as regards the artistic signification of *benefit night*—it means the benefit of anybody or everybody generally and nobody in particular—we earnestly trust that the 30 or 40,000 people at Crystal Palace last Monday were literally there for Jullien's benefit.

And then we have again the *[illegible]* complimentary concert, for which we, [illegible] also beg the indulgent interpretation of an obliging public. Here for instance is a crowd of artists in a city—musicians or dramatists. The season is dull—nothing stirring—out of pocket—what to do?—It suddenly occurs to them that one of their number, Jones, is a good fellow—a confoundedly good fellow, a most excellent fellow and a worthy man—in fact, an honor to his profession—hitherto unappreciated—nothing been done for him—something must be done for him—he must have a *complimentary*—hence for Jones, Esq.—fill the papers with him—get up a programme a column long—distinguished artists volunteering their assistance &c.—long list of names dazzling this way then this—great excitement and—we'll divide the profits.

Here we have "complimentary" again, in an artistic sense. The public do believe, thoroughly, in Jones; and the hard dollars that loosen on that belief flow into the pockets of [illegible] rogues who very much needed them. Jones, doubtless, feels [illegible]—though not so elusion.

Well after all, *positively last* nights do sometimes prove—we have say, positively last; benefit nights do sometimes benefit the supposed benefited, and complimentary dollars do sometimes compliment exclusively the pockets of the be-complimented—but we must be excused for entertaining very positive convictions that this is *always* the case.

Rendering Caesar's to Caesar.

A work has just appeared in Europe entitled *The art of singing by Panofka*, and the last number of the *France Musicale*, published at *Paris* and read by all the musical *savans* of France, contains a very flattering criticism of the same signed *Giacomelli*, in which the highest praise is awarded to the author, both for the novelty of his ideas and the [illegible] and precision with which these ideas are developed.

Without wishing for a moment (as will shortly be sufficiently evident) to question the merit of Mons. Panofka's work, we must mildly insist upon rendering unto Caesar the things that are Caesar's, and simply state, that the ideas developed in the above mentioned work and characterized in the review as now appertain *a priori* to our well known contributor Mr. Bassini—having already appeared in the *Musical World & Times* in a very valuable series of articles entitled *The Art of singing*, which series is just closed, the first having appeared the 8th of October last, a time at which Mr. Panofka had probably not put pen to paper.

We subjoin a translation of certain passages containing the self same ideas and couched in nearly the same language as are found in Mr. Bassini's contributions to this journal.

(1.) He has not aimed at forming a definite method—that is, creating an exclusive system. He has dismissed all conventional ideas and prejudices and has concerned himself only about those general rules which appeal to universal taste and good sense. His work is a rigorous and synthetic formula of the essential laws of an Art, of which they are the truest embodiment.—(See Bassini Article No. 1.)

(2.) The first part contains excellent preliminary remarks on the voice, its formation, the different *timbres* and all the secondary qualifications necessary to become a good singer, abounding with details, full of interest, as to the means that lead to a pure, sonorous and powerful emission of the voice.—See Bassini articles, 2, 3, 4, 5, 6.)

(3.) In the second part Mr. Panofka communicates the rules of singing, which are the laws of nature, and [illegible] and the result of experience. The majority of teachers commence the study of singing with the swelled sounds (*filar les suoni*). This method is entirely illogical; for in order to swell a sound, three things are first necessary, perfect truth of intonation, correct emission of the voice and such entire obedience of the vocal organs that one can freely augment and diminish the sound at will. It is therefore reasonable to place the study of swelled sounds *after* exercises of pure and simple emission of the voice, after those exercises which give flexibility and power to the organ. (See Bassini's articles No. [illegible] and 8.)

(4.) It is an error equally grave to place *vocalise* exercises before *chromatic*. (See Bassini No. 8.)

(5.) Vocalises which are only songs without words, Mr. Panofka does not [illegible]. (Bassini, No. 8.)

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The article concludes with the following remarks complimentary to Mr. Panofka:

A work like this was needed as the great theme of perfecting the vocal organs. It was necessary that light should be thrown into this hitherto unknown wilderness, in which so many instructors wander blindly, whose footsteps are followed by so many pupils, worthy of a better fate. (See Journal [illegible] 30.)

Our object in thus calling this article is twofold; first, to render strict justice where it is due; and second, to convince those interested in musical culture in America that we are not so desperately far behind the age that we need look to Europe for every good and sterling development in the direction of Art—Europe looking then, in fact, to us in the present instance, as we have among us a man who is theoretically and practically all that, which has won for Mr. Panofka's work the excellent praise of the French musical press.

Sober Second Thoughts.

The advent of Mons. Jullien, his successful ovation throughout the United States, the successful inauguration of the American Musical Congress and Fests, which have now become elements in the to-be-written musical history of our country. The novelties incident to these great enterprises, the success or failure of the management as a grand whole, with the general effect of all its results, are now before us. These are unmistakable; and it belongs to each and every one who has enjoyed these novelties and profited by them to perpetuate the same—or better and greater, if it be possible.

The music-loving and appreciating portion of our community are now in the position of those "to whom much has been given,"—and we shall much mistake the verdict of the age, if it be not, that "much will also be required." Mons. Jullien, and his hitherto unrivalled troupe of Artists have left us—or are about to leave us,—shall we say, *forever?* The quiet of the approaching dog days will give us who belong to the "[illegible] away club," many fitting opportunities for reflection upon the scenes of the past *truly musical year*,—also time to ruminate upon what future career of honorable effort for the promotion of the Divine Art, we will enter.

Even now, we hear in every street, little boys whistling the "Prima Donna Waltz"—and vagabond organ-grinders are murdering the "Katy Did" and the "American Quadrille." Little misses are *thrumming*, and third rate bands are playing Jullien's music *ad nauseam*. All this proves one fact at least, viz. that "Young America" [illegible] me!! It is pertinent, therefore, to ask the question—shall we testify our appreciation of the work Mons. Jullien and his unrivalled orchestra have wrought in our midst, only by *a [illegible] imitation thereof* after they have left our shores. Nil—banish the thought. We who live in cities or large towns, have been more or less familiar with the classic art in better guise, for many years past. We heard the Musical Art of the world, before we ever heard of Jullien! What is there, then, musically *speaking*, which may be said to characterize the music with which Jullien has lately inundated us for a year past? On what has he given us which was new in anything [illegible]!

1. *His own music.* There are freshness, novelties, and soul-stirring scenes in many of his own compositions. It is dramatic and scenic in its character. Peculiarly descriptive, the [illegible] mind has owned its power. The boldness both of its conception and rendering, has been one great secret of his success in holding us in such a long and willing captivity.

2. *His command of material.* Every conceivable thing that can make a noise, from a dead man's bones to the smallest catgut, has been pressed into his service. And this not in poverty of detail, but in the profusion of extravagance, which will surpass the present, will not soon be equalled in the future. America never saw such a monster orchestra before. Europe was scoured both of the material and *ingredients* of Jullien's troupe, and hence we well have to make us wonder also. His magic wand attracted master-musicians from every European court. Look at them,—more than one hundred in number,—every age, from the *beardless* boy to silver locks—was gathered together at his beck. The presence of a Mastodon alone could hold together such a number of ambitious aspirants for popular honors!

Jullien has come, and is gone. Hereafter when he either thinks or speaks of the United States, he may do so in the thoughts or language of another—"Veni, vidi, vici."—We have heard his music—much of it we have admired. We honor him for his devotion to the Divine Art. He has got money—and now to what good account can we turn our investment?—We have heard music of the most classic and severe style *correctly* and *effectively* rendered. The same could have been done equally well by our artists, resident in New York. We have heard florid and clap-trap music from Jullien, as pleasingly rendered perhaps as was possible. The same could have been done *equally well* by our own artists resident in N. Y. As many artists could be gathered together into one monster orchestra *even* as Jullien had in his—possessing possibly, with two or three exceptions, as much ability as members of his band. But then it must be confessed, we have no Jullien to lead, guide and control such an orchestra! And we never can have, because we are not a nation of *Frenchmen!* We have musicians—probably his *superior* in some respects. But, as there was only one WASHINGTON or one NAPOLEON,—so *perhaps*, there will be—in musical strategy—but one JULLIEN.

The latter has done a good work in arousing, at least, an attention to the Divine Art. This of itself is a great benefit to our country. He has enabled many to appreciate a class of musical performances which could never be called classic.—More than this, he has done us a good service—because, with a gentle and directing hand, this appreciation may be raised high enough to grasp the best music as it is! Even his lesser music may do us a good turn—because an appreciation of this may lead to something still higher and better.—

But the moral of it all is:—Jullien will have many servile and miserable imitators in this country, who, both as to personal character and musical material, will never rise higher than effete negro minstrelsy—a kind of [illegible] music of which the genuine negro will himself be ashamed.—

There may be organized among us a monster orchestra on the model of Jullien's, and the controlling spirit of such an association may and ought to be somewhat everything in [illegible] past. This can be done! But the question to be answered, before success can be hoped for, is,—Could another such an orchestra be sustained, without the prestige of European fame?

Henriette Sontag.

[illegible]

[We are indebted to the politeness of Mr. [illegible] for the following biography of the lamented Sontag, written some years since by [illegible], who was a pupil of the great [illegible], an intimate of [illegible], and has lived the [illegible] of all the most distinguished musical circles on the continent for the past thirty years. He is a prominent contributor to the *Revue des Deux Mondes*, the *Revue de Paris* and the *Revue Independant*, from one of which publications this article is taken.]

HENRIETTE SONTAG was born at Coblentz, in Prussia, of one of those families of German comedians of which Goethe has given us such a poetic description in his *Wilhelm Meister*. Coming to the light like the halcyon, upon the tops of stormy waves, she early knew the vicissitudes and trials of an artistic life. At the age of six years, she made her first appearance at Darmstadt in *Das Donauweibchen* (The Daughter of the Danube), an opera very popular in Germany, where in the character of *Salome* she won admiration for her childish grace and intelligence. Three years afterwards, having lost her father, Henriette Sontag went to Prague with her mother, where she played child's parts under the direction of Weber, who was then director of the orchestra of the theater. Her precocious success obtained for her, by singular favor, permission to enter the Academy of Music of that city, although she had not yet reached the age required by its rules. There, for four years, she studied vocal music, the pianoforte, and the elements of vocalization. An indisposition of the *prima donna* of the theater gave her the opportunity to appear for the first time in a part of some importance, that of the *Princess of Navarre* in Boieldieu's opera, *John of Paris*. She was then fifteen. The flexibility of her voice, her budding charms which announced her future beauty, the agitation which stirred her heart and filled it with mysterious presentiments, secured for her a success which augured well for the future of her professional life. From Prague, Henriette Sontag went to Vienna, where she met Madame Mainville-Fodor, whose example and good counsels developed the rich gifts which she received from nature. Singing alternately German and Italian opera, she was able to prove her powers in these two strongly contrasting languages, [illegible] to choose with deliberation between the dazzling caprices of Italian music and the calm and profound accents of the new German school. An engagement having been offered her, to sing in German opera, at the theater of Leipsic, she went to that city, the center of philosophical and literary liberalism, and acquired a great reputation by the manner in which she interpreted Weber's *Der Freyschütz* and *Euryanthe*.

The admirers of the genius of this great composer, especially the young men of the Universities, and all those ardent and generous spirits who wished to relieve Germany from foreign rule, as well in the realm of fancy as politics, they resounded with enthusiasm the praises of Mademoiselle Sontag, whose name was known throughout Germany as that of a virtuoso of the first order, born [illegible] the marvels of Mara. It was at Leipsic that Mara, the famous German singer of the close of the eighteenth century, was educated under the care of the venerable Professor Hiller. It was vouchsafed to Mlle. Sontag to dedicate a magnificent organ and vocalization almost unknown on that side of the Rhine, to the performance of the vigorous and profound music of Weber, Beethoven, Spohr, and all those new German composers who, severing all alliance with foreign acquisition, had given freedom to the national genius

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Overwhelmed with homage, celebrated by all the brilliant men of the day, the students singing her praises and followed by the homage of the German press, Mademoiselle Sontag was called to Berlin, where she appeared with immense success at the theatre of Koenigstadt. It was at Berlin, as every one knows, that *Der Freischütz* was represented for the first time. It was at Berlin, a protestant and rationalistic centre of an intellectual and political state, which thought to concentrate all in itself the life of Germany, at the expense of Catholic Vienna, in which survived the spirit of tradition, especially the gaiety and the light melodies of Italy. It was in Berlin, we say, that the new school of dramatic music founded by Weber found its stand point. Mdlle. Sontag was received with enthusiasm as an inspired interpretress of the national music. The Hegelian philosophers found in her a subject for their learned commentaries, and they recognized in her the placid and sonorous voice, "the *subjective blended with the objective in an absolute unity*." The old King of Prussia received her at court with paternal kindness. It was there that diplomacy had occasion to make approaches to Mlle Sontag, and to effect a breach in the heart of the muse.

Availing herself of a leave of absence which had been granted her, Mlle Sontag came finally to Paris, and appeared at the Italian theatre on the 15th of June 1826, in the part of Rosina in *Il Barbiere di Siviglia*. Her success was brilliant, especially in Rode's variations, which she introduced in the second act during the singing lesson. This success she afterwards continued and increased in *La Donna del Lago* and *L'Italiana in Algeri*, many portions of which, written for a contralto voice, she was obliged to transpose. Upon her return to Berlin she was received with redoubled manifestations of interest. She remained in this city until the close of the year 1829, when, abandoning Germany and the talent which it had founded in the very sanctuary of its nationality, she fixed herself at Paris. Mlle Sontag last appeared in the character of *Desdemona* in the opera of *Otello*, on the second of January 1830. She was one of that constellation of admirable virtuosi which at that epoch illumined Paris and London, and among whom Mad. Pasta, Mad. Pisaroni, Mad. Malibran and Mlle Sontag shone as stars of the first magnitude.

Between the last two vocalists, so different in their styles, there was declared one of those fruitful rivalries of which Hoffmann has given us a dramatic picture. This rivalry was pushed so far between the imperious Juno and the blonde Venus that they could not remain together in the same room. Upon the stage, when singing in the same opera, which happened in *Don Giovanni* or *Semiramide*, their mutual jealousy manifested itself by a sonorous cadence and roulades of sound which infatuated their hearers. Now it was the Trojans and now the Greeks. The parterre was roused and agitated like the waves of the sea under the touch of the divinities of Olympus. At last one day Mad. Malibran and Mlle Sontag having to sing a duett at a princely mansion, the fusion of two talents so different in quality and in the character of their expression, produced so grand an effect that the success of the two great vocalists worked their reconciliation. From that moment [illegible] *idylle*.

Even in the midst of such successes and festivals of art, a black spot appeared on the horizon: diplomacy showed more than ever its exclusive—its prosaic [illegible] managing, and it was suddenly announced that Mlle Sontag was about to quit the stage to devote herself to more serious duties. For a year past she had been secretly married to a Count de Rossi, who was no longer willing to share his happiness with the world. Mlle Sontag took leave of the Parisian public at a performance for the benefit of the poor, which was given at the opera in January of 1830. Upon her return to Berlin her friends and numerous admirers won her consent to give a few representations, and she quitted the stage definitively two months before the revolution of July. But before entering upon the new path of life which she had chosen, and before laying aside the brilliant renown which had been so justly acquired, Mlle Sontag went a journey to Russia, giving at Warsaw, St. Petersburgh and afterwards at Hamburgh and other principal cities of Germany, concerts equally brilliant and profitable.

It was after this journey that, under the name of the Countess de Rossi, following the fortunes of her husband, she passed successively many years at Brussels, the Hague, Frankfort and Berlin, heard only in those assemblies of the distinguished societies of Europe which the revolution of February has shaken to its very foundations.

Mademoiselle Sontag possesses a soprano voice of moderate compass, of great equality and of a marvellous flexibility. From the middle *Do* so that in alt this voice has the sweet ring of a silver bell, and [illegible] beautiful intonation [illegible] balanced phrase in her wonderful [illegible] vocalization. This rare flexibility of organ is the result of incessant labor, judiciously directed to the development of the natural gifts of nature. Until her arrival at Vienna, where she had opportunity to hear the great virtuosi of Italy, Mlle Sontag had been guided only by her own happy instincts and the tastes, more or less cultivated, of the public before whom she sang. It is to the counsels of Madame Mainvielle-Fodor, and yet more to the example which the admirable talent of this singer [illegible] before her, that Mlle Sontag owes the expanding of those native powers which till then had rested shut up, as it were, within their calyx. The contest with such rivals as Mad. Pisaroni and Mad. Malibran—the severe combats which she had to sustain upon the stages of Vienna, Paris and London—accomplished in her talent that degree of fullness and solidity of maturity which has made Mlle Sontag one of the most brilliant singers of Europe.

Amid the dazzling vocal displays of all kinds which Mlle Sontag pours forth every evening before her admirers, attention is chiefly claimed by the limpidity of her chromatic scales and the brilliance of her trills, which scintillate like rubies [illegible] on velvet. Each note of these long descending [illegible] and [illegible] the following note by a delicate and imperceptible transition, and all these marvels are accomplished with perfect grace, and without once distorting the countenance by the least appearance of effort. The charming face of Mlle Sontag, the clearness and sweetness of her lovely eyes, her elegant outlines, and her figure lithe and slender as the stem of a young poplar, finish the picture and complete the enchantment.

Mlle Sontag has essayed all styles. Born in Germany at the commencement of this tumultuous era, she was developed by the vigorous and powerful music of the new German school, and rendered her first essays in the masterpieces of Weber. At Paris she attempted successively the characters of *Desdemona*, *Semiramide* and that of *Donna Anna* in the *chef d'œuvre* of Mozart. In spite of the enthusiasm which she seems to have excited in her countrymen by the manner in which she was enabled to render the dramatic inspiration of Weber—an enthusiasm the echo of which is found in the works of Louis Boerne—in spite of the brilliant endowments which she displayed in the character of *Desdemona*, and above all in that of *Donna Anna*—which was forced upon her almost by the jealousy of Mad. Malibran—it is in light music and in the placid style that Mlle Sontag finds her true superiority. The music of *Rosina* in *Il Barbiere di Seviglia*, that of *Ninetta* in *La Gazza Ladra*, of *Amenaide* in *Tancredi*, and *Elena* in *La Donna del Lago* have afforded her the fields for her greatest success.

The cry of pathos never escapes from these bell-like lips on which gently seated loveliness, grace and smiling; [illegible] of passion never distort the classic contour of that visage, or crimson the satin-like surface of that white and polished skin. Nay, in that elegant form which flits before the eye, [illegible] an airy cloud, nature never knows the [illegible] transports of passion. This is the reason why Mademoiselle Sontag consented to bow her lovely head under the yoke of matrimony, and to descend from a throne to which she had been elevated by the omnipotence of talent, to become the Countess De Rossi. Who knows if, after all, bitter regrets did not follow to disturb the repose she had promised herself? Who can tell if she [illegible] in the midst of her social grandeur, has not [illegible] a regretful glance upon those bright years of her youth, when a whole nation of admirers crowned her with roses and perennial wreaths. Have not Auber and Scribe in their pretty opera *La Ambassadrice* given us the story of Mlle Sontag transformed into the Countess de Rossi?

Madame Sontag's voice is well preserved. If its lower notes have lost a little of their firmness and freedom, as is always the case with soprano voices, the upper notes still retain their accustomed [illegible] their charm. Her powers are hardly less exquisite than when she was twenty years old; her execution has lost nothing of that marvellous flexibility which was then its characteristic, and which [illegible] the imagination; we recognize to-day in Madame Sontag the finish, the charm, the placid and serene expression which have distinguished her among the eminent vocalists who have astonished Europe in the last half century. Received with distinction by each circle of the highest fashion, who [illegible] of her greatness and her misfortunes, she has sung with great success many selections from her former *repertoire*. Among these none have attracted more attention than Rode's Variations, a sort of musical tapestry, brought into fashion by Mad. Catalani, and upon which Mad. Sontag has embroidered the most intricate and charming arabesque work. An ascending scale launched out of lightning speed and flashing upon the ear like a ribbon of fire, has excited the liveliest transports.

The celebrated vocalists of the nineteenth century may be divided into three groups, very diverse from each other. In one we find those who have thrown by the expression of strong passion and by elevation of style, such as Mad. Pisaroni, Mad. Pasta, and Mad. Malibran; in another those wonderful syrens who unfold in a merry peal of radiant laughter, such as Mad. Persiani, and many others. In between the two extreme groups, let us place Mad. Mainvielle-Fodor and Mad. Sontag, who have possessed all the seductions of a rich and pure vocalization, without exhibiting either the transports of passion or the spontaneous outpourings of gaiety. Accordingly they have flourished long, for they have never undergone those paroxysms which break and consume a feeble woman as a diamond is devoured in the crucible of the alembic. We delight to bring Mad. Sontag before our mind's eye, habited in a white robe, listening to harmless thoughts, moving placidly through a leafy vista, and in her bosom a cluster of Forget-me-nots.

The Last Moments of Beethoven,

OR, THE DYING SWAN.

He had but one happy moment in his life, and that moment killed him.

He lived in poverty, driven into solitude by the contempt of the world, and by the natural bent of a [illegible] position rendered him almost savage, by the injustice of his contemporaries. But he wrote the sublimest music that ever man or angel dreamed. He spoke to mankind in his divine language, and they disdained to listen to him. He spoke to them as nature speaks in the celestial harmony of the winds, the waves, the singing of the birds in the woods. Beethoven was a prophet and his utterance was from God.

And yet was his talent so disregarded, that he was destined more than once to suffer the bitterest agony

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of the poet, the artist, the musician. He doubted his own genius.

Haydn himself could find for him no better praise than in saying—"He is a clever pianist."

Thus was it said of Garlandi—"He blends his colors well;" and thus of Goethe—"He has a tolerable style, and he commits no faults in orthography."

Beethoven had but one friend, and that friend was Hummel. But poverty and injustice had irritated him and he was sometimes unjust himself. He quarreled with Hummel, and for a long time they ceased to meet. To crown his misfortunes he became completely deaf.

Then Beethoven retired to Baden, where he lived, isolated and sad, in a small house that scarcely sufficed to his necessities. There his only pleasure was to wander amid the green alleys of a beautiful forest in the neighborhood of the town. Alone with the birds and the wild flowers, he could then suffer himself to give scope to his genius, to compose his marvellous symphonies, to approach the gates of heaven with melodious accents, and to speak aloud to angels that language which was too beautiful for human ears, and which human ears had failed to comprehend.

But in the midst of his solitary dreaming, a letter arrived which brought him back, despite himself, to the affairs of the world, where new griefs awaited him. A nephew whom he had brought up and to whom he was attached by the good offices which he had himself performed for the youth, wrote to implore his uncle's presence at Vienna. He had become implicated in some disastrous business, from which his older relative alone could release him.

Beethoven set off upon his journey and, compelled by the necessity of economy, accomplished part of the distance on foot. One evening he stopped before the gate of a small, mean-looking house, and solicited shelter. He had yet several leagues to traverse before reaching Vienna, and his strength would not enable him to continue any longer on the road.

They received him with hospitality; he partook of their supper, and then was installed in the master's chair by the fireside.

When the table was cleared the father of the family arose and opened an old clavecin. The three sons took each a violin, and the mother and daughter occupied themselves in some domestic work. The father gave the key note, and all four began playing with that unity and precision, that innate genius, which is peculiar only to the people of Germany. It seemed that they were deeply interested in what they played, for their whole souls were in the instruments. The two women desisted from their occupation to listen, and their gentle countenances expressed the emotion of their hearts.

To observe all this was the only share that Beethoven could take in what was passing, for he did not hear a single note. He could only judge of their performance from the movements of the executants, and the fire that animated their features.

When they had finished, they shook each other's hands warmly, as if to congratulate themselves on a community of happiness, and the young girl threw herself weeping into her mother's arms. Then they appeared to consult together; they resumed their instruments; they commenced again. This time their enthusiasm reached its height; their eyes were filled with tears and the color mounted to their cheeks.

"My friends," said Beethoven, "I am very unhappy that I can take no part in the delight which you experience, for I also love music; but as you see, I am so deaf that I cannot hear any sound. Let me read this music which produces in you such sweet and lively emotions."

He took the paper in his hand; his eyes grew dim; his breath came short and fast; then he dropped the music, and burst into tears. These peasants had been playing the allegretto of Beethoven's symphony in A.

The whole family surrounded him with signs of curiosity and surprise. For some moments his convulsive sobs impeded utterance; then he raised his head, and said—"I am Beethoven."

And they uncovered their heads and bent before him in respectful silence. Beethoven extended his hands to them and they pressed them, kissed and wept over them; for they knew that they had amongst them one who was greater than a king.

Beethoven held out his arms and embraced them all—the father, the mother, the young girl and her three brothers. All at once he rose up and sitting down to the clavecin signed to the young men to take up their violins, and himself performed the piano part of this *chef d'oeuvre*. The performers were like inspired; never was music more divine or better executed. Half the night passed away thus and the peasants listened. These were the last accents of the swan.

The father compelled him to accept his own bed; but during the night Beethoven was restless and fevered. He rose; he needed air; he went forth with naked feet into the country. All nature was exhaling a majestic harmony; the winds sighed through the branches of the trees, and moaned along the avenues and glades of the wood. He remained some hours wandering thus amid the cool, until the early morning; but when he returned to the house he was seized with an icy chill. They sent to Vienna for a physician. Dropsy on the chest was found to have declared itself, and in two days, despite every care and skill, the doctor said that Beethoven must die.

And, in truth, life was every instant ebbing fast from him.

As he lay upon his bed, pale and suffering, a man entered. It was Hummel—Hummel, his old and only friend. He had heard of the illness of Beethoven and he came to him with succor and money. But it was too late. Beethoven was speechless; and a grateful smile was all that he had to bestow upon his friend.

Hummel bent towards him, and, by the aid of an acoustic instrument, enabled Beethoven to hear a few words of his compassion and regret.

Beethoven seemed reanimated; his eyes shone; he struggled for utterance, and gasped—"*Is it not true, Hummel, that I have some talent after all?*"

These were his last words. His eyes grew fixed, his mouth fell open, and his spirit passed away.

They buried him in the little cemetery of Dobling.

Musical Correspondence

[illegible]

On the [illegible] the Musical Vocal Society gave a private and last exhibition in which several other organists were engaged [illegible] and performed at the first one. The programme was more varied at this performance and the audience quite numerous. The introductory voluntary by Mr Stanbridge in point of matter and manner was for organ as in similar effort. After this the society performed a beautiful chorus of Mozart. Mr. T. [illegible] Darley, organist in Christ church, played a voluntary which appeared to be a medley from Beethoven, or some other of his productions, in point of invention it was well enough, but not so as to style on the organ. No. [illegible] was a Duet sung by Mr Bishop and a gentleman amateur, well rendered. No. [illegible] Voluntary by Mr Collins, Organist of a German [illegible] we had heard much of this gentleman's playing and had our mind made up to be pleased—his was sadly disappointed. The left hand accompaniment to the melodies was [illegible]—a perfect imitation of the street-organ. From previous information we could scarcely believe it was Mr. Collins and only hope that he took this liberty from its being an organ exhibition. But even so, we cannot fancy why he should lay away his reputation as an organist, knowing, as he must, that there were hundreds present who might never have an opportunity in hearing him again, and who would form an estimate of his ability from this performance. Mdlle. Miss Young [illegible] *Oratio* [illegible] by Gabriel [illegible]. This was indifferently rendered. Mdlle. was [illegible] sharp. The finale of the first part, was the last chorus from *Belshazzar* and well sung.

The second part commenced with the overture to Guillaume Tell by Mr [illegible] and was quite well done; only we think at the beginning he might have been more successful. The introduction in this overture is [illegible] for violoncellos and contrabasses and had he preserved a uniform register it would have produced a much better effect and been nearer the original. The same might be said of the andante, which has [illegible] with Flute and Oboe, but in which he made several changes not at all adapted to the overture. One thing might be said as to playing overtures on the organ; the most strict regard should be paid to giving as nearly as possible the imitation to instruments sending any solo passage to perform. The [illegible] [illegible] by [illegible] was well sung by the Misses Young; they received an encore. No. [illegible] Chorus by the society from *Moses* was beautifully sung and repeated after long applause. No. [illegible] *Fantasia* Voluntary by Mr. Darley of St. John's Church who, [illegible] evening, had more time to perform the Organ than at the previous concert. His voluntary was in every way pleasing to the audience and was well received. No. [illegible] Song *Thou art so near* by Schubert, sung beautifully by Mr. Bishop, although he was yet suffering from the effects of his recent indisposition. There is nothing to be said in Mr. B.'s singing; everything he undertakes he does in a chaste and refined manner.

The concert concluded with Handel's celebrated Chorus from the *Dettingen Te Deum*, after which the audience dispersed, evidently well pleased with the evening's entertainment. The Harmonic Society are certainly doing all in their power to improve themselves and to render their concerts pleasing; they deserve all encouragement from the public of this large city, whose music appears to be making rapid advances and in which are many excellent singers and players.

As this Organ is one of the largest in the country it may be interesting to your readers to have a description of it. It has [illegible] banks of keys and two octaves in pedals. The great organ contains 17 stops arranged more particularly for the purpose of accompanying full account. The choir organ numbers 12 stops; is fine smooth and sounds well. The swell and [illegible] organ is probably the best in the city, being full, and giving the extremes of *Pianissimo* and *Fortissimo*. A new feature in this organ is the [illegible] bank of keys called the Solo Organ in which are [illegible] stops, viz., the Oboe, Clarionet, Flute, Open Diapason which, when judiciously used, with proper combination on the other organ, are capable of producing very beautiful effects. The Pedals have [illegible] stops and are infinitely very heavy and too heavy for combining with the different organs. There are [illegible] couplers, beside composition Pedals. The great, choir and swell have one bellows; the pedals have one; and the solo Organ, which to render it prominent has nearly twice the usual pressure of wind, has also its separate bellows. The full organ, when coupled with the pedals and Solo Organ is extremely powerful and would fill with sublime effect the largest edifice on the continent. Summary 3,000 Pipes, [illegible] Couplers, [illegible] Composition Pedals and Tremulant. [illegible]

CHARLESTON, S. C., [illegible] 20th 185[illegible].

MR. EDITOR:—Being on a visit to this beautiful and hospitable city I had the pleasure in attending a concert, given by Miss Brennan, the "South Carolina Mocking Bird." I went more to pass away the evening than with the expectation of hearing anything more than an ordinary Concert-Room Singer and was agreeably disappointed in finding her an artiste—young yet, but of great promise. Miss Brennan displays great taste and brilliancy in execution, whether in the simple ballad or in the more elaborate Cavatina. The audience, a large and very fashionable one, was enthusiastic in its applause, the encores being frequent. Miss Brennan has always been a great favorite with the Charlestonians, and having been for some time under the instruction in that great artist Bochsa, she has returned from New York greatly improved, even beyond the expectation of her friends. Miss Brennan was assisted on this occasion by Messrs Reeves, Novelli, and others. Novelli is too well known by you to require mention. His magnificent voice would guarantee a full house in Charleston at any time. Reeves has suited Charlestonians; he has a rich sweet tenor voice; sings and emits tones with great taste and is considered the best ballad singer in the Southern country. He with Messrs [illegible], [illegible], and [illegible], have done much to extend a taste for music in this place. I understand it is Miss Brennan's intention to visit the north this summer, before leaving for Europe, where she proposes studying under the best masters. If the Europeans are as successful in their

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[illegible] of her voice as [illegible] has been, she will be one of the most accomplished vocalists of the day. * * *

[illegible], 20 [illegible] June, 1854.

MUSICAL WORLD & TIMES:—Confined within doors, I feel that a [illegible] with you would do me good. As to that National Monument—our National [illegible] ought to be engraved on a block of marble and placed in a conspicuous place on it. Let the expense be borne by native musicians! I propose that you receive the subscriptions and attend to the matter. I would suggest that the air be written in simple old [illegible] style and not put in an "Art dress." Do you ever hear of the [illegible] family? [illegible] will more subscribe. Let me know the whereabouts of the family through the *Musical World & Times*. [illegible] taking a more prominent place in the thoughts of Southerners than music. In [illegible] on, let me tell you an anecdote which [illegible] too good to be kept from the *Musical World*. During the performance of a [illegible] solo at the annual concert of the —— —— Institute, [illegible] in which were introduced, in rapid succession, many arpeggio chords comprising nearly the entire scale, my eyes fell upon one who, thought I, is certainly appreciative. Look—[illegible] in the [illegible]—his eyes dilate and shed [illegible] themselves on me—on his feet, unconscious of the hundreds of eyes upon him—arms extended, apparently borne away in the realms of music. Hist!—[He speaks, and [illegible] falls back into his seat.] "*[illegible]! If that man would only pick [illegible] that we may he'd get a thousand a day.*" (Observe 100 lbs. a day is considered good picking.) I leave you to imagine the effect on the audience generally and myself individually.

[illegible].

[illegible].

Hudson River Musical Association.—The [illegible] regular convention of this association will be held in Newburgh on the 15th, 16th, 17th and 18th of August. The Executive Board have again secured the services of the popular and efficient conductor Prof. [illegible] Taylor, who is and usually qualified for this peculiar position in the musical world. Messrs. Bradbury, Root, [illegible], Webb, [illegible], Baker, [illegible] and Mason have from time to time conducted the exercises at the [illegible] meetings of this Society, which has [illegible] been enabled to [illegible] the cause and secure the object of its organization ([illegible], the improvement in sacred music) by the variation of [illegible] and style peculiar to those distinguished musicians. The convention under Mr. Taylor's auspices without doubt will be one of unusual interest.

[illegible], June 20, 1854.

MR. WILLIS:—The piano from [illegible] has been received and gives entire satisfaction. [illegible] who have heard it think it a superior instrument, and the tone is certainly very sweet. The [illegible] without scratch or bruise so far as we can see. I feel under great obligations to you for your kindness in selecting the instrument, and having it forwarded, and if you should ever chance to pass through our little village, it would give us great pleasure to have you call and see how prettily it graces our parlor and how sweetly it warbles some "warbles while."

[Nothing would give us keener pleasure than to visit our fair subscriber in those flowery [illegible], and hear her touch the new piano.—ED.]

[illegible], June [illegible] 1854.

DEAR SIR:—A day or two ago I received a copy of [illegible] *[illegible] Tournament Galop*, and on sitting down to play it, I found it to be merely a copy of the *[illegible] Galop* by [illegible]. Now is not this very singular in a pianist who stands so high as [illegible] to appropriate another's composition as his own one? Perhaps you can enlighten me upon the subject. By doing so you will oblige

A SUBSCRIBER.

FRIENDLY MENTION.

Mr. Nathan Richardson, proprietor of the "Musical Exchange," Boston, is about starting on a business tour through the western States, for the purpose of establishing permanent arrangements with our best western houses for supplying them with [illegible]. Mr. Richardson's long residence abroad, and his consequent familiarity with the best European talent, are peculiar advantages and will contribute largely toward the success of his undertaking. We bespeak for Mr. R. a cordial reception on the part of the "profession" and the "trade." The former will no doubt grant it as due to the author of the "Modern School for the Pianoforte," while the latter by so doing may "learn of something to their advantage."

We are glad to learn that our old friend [illegible] of Albany is doing a fine business in the music trade. Mr. [illegible] is an experienced and competent teacher of music, and for a long time had the direction of the music in one of the best churches of Albany. It is not strange that the Albanians should give their patronage to one so generally esteemed as a man and so highly regarded as a director.

STILL ANOTHER OPINION.

THE MUSICAL WORLD & TIMES, published by [illegible], New York, is the best musical paper in existence. The [illegible], would not, in any other shape, more than the subscription for a year, to say nothing of the reading matter.—*[illegible] Falls Republican.*

HOLD ON A WHILE.

A WORD TO ADVERTISERS.

For some time past we have been on the look-out to see how we were possibly going to get all the advertisements sent to us in our pages without encroaching on the rights of our subscribers. We have been feeling for some time, for more long that we were allowing the advertisements to [illegible] the [illegible] literature, to trespass on the reading matter in our paper. But how shall we prevent it? The fact is [illegible] they come. Heretofore, we have let our "terms for advertising" and the disposition of the public control the extent of this department in our paper. But the *Musical World & Times* being the best advertising medium for the musical merchandise in the world, while the business is constantly on the increase, we don't [illegible] but we shall be necessitated to say [illegible] for [illegible] come—it is unfortunate. We should have been [illegible] this week had it not been for the courtesy of [illegible] and Horace Waters in permitting us to leave their advertisements out (to the amount of nearly two pages). Be patient dear readers and we will do [illegible].

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[illegible]

[illegible]

[illegible]

[illegible]

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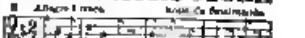

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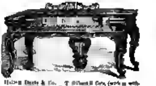

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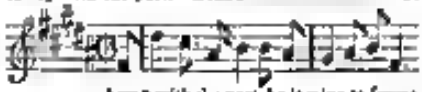
MUSICAL BULLETIN, FOR JULY, 1854.

VOCAL.

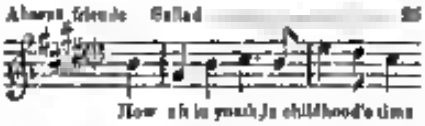
H. MEDBOURNE MORGAN

Away with the past. Ballad 38



Away with the past, be it mine to forget.

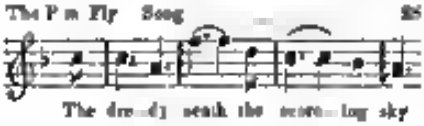
Absent friends Ballad 25



How oft in youth fu childhood's time

These are two very beautiful parlor ballads All of Mr Morgan's songs yet published have become quite popular and the two above mentioned are among his best both as regards the music and the words.

The P m Fly Song 25



The dre dy south the storm ing sky

A very pretty song In brilliant and pleasing style with good accompaniment.

The Christmas Bells Ballad 25

Christmas time resounding thro'the air

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MISS ANN GORAM.

The Village Bells. Ballad 38

This very pretty ballad has been sung at several of the soirees by the pupils of the composer and it is already a great favorite wherever it is known.

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Passed away to Heaven ..... do 25
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I cannot sing as others do ..... Walter Maynard 25
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The other side of Jordan ..... Christy 25

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RICHARD STORRS WILLIS,
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☞ "Messrs. J. [illegible] & Sons, are authorized to receive subscriptions for the New York "Musical World and Times," edited by Richard Storrs Willis. Each subscriber receives a steel engraving of William Vincent Wallace. We regard this paper as one of the best freighted vehicles of musical intelligence which rolls along the great highway of modern times, and we recommend (as heartily as we can) the virtues and graces of [illegible]. Mr. Willis is an [illegible] and experienced musician, and furnishes a sound and reliable tone to his paper. It at [illegible] ... [illegible] "music in his soul" [illegible] ... principles in [illegible]."—*Buffalo Morning Express.*

M. B. W., Sandwich, [illegible]. [By sending us $4 you will be entitled another year on the record of the Musical World and Times, and will receive Harper's Magazine for one year.]

J. [illegible] W. [illegible], [illegible] Penn. [As no instructor upon the violin, possessed of the qualifications you name, we recommend to you Mr. Joseph Burke of this city whose terms for teaching we do not know. They can be obtained by writing to him. Address this office.

☞ Have any of our Musical Societies of this city any Oratorios or other music that they [illegible] to dispose of at a low price? Application can be made at this office.

EVERY MAN HIS OWN POEM.

The anniversary of the *Psi Upsilon* fraternity of New York University was celebrated at the Church of the Puritans last week, the orator being George H. Moore, Esq., and the poet, Rev. George Houghton—the gifted and accomplished Rector of the Church of the Transfiguration, in this city. Mr. Houghton chose as subject for his poem the admirable idea—every man his own poem: enforcing the thought that we should live everything that is good and noble, and pure and ideal—that, what good poets put into their rhymes, we should put into our lives: so that the life of each one of us may be an embodied poem.—We understand that Mr. Houghton has been solicited to repeat this poem on the occasion of some [illegible] of the *N. Y. Free Academy*, on which occasion the Hon. Ogden Hoffman will be orator. We can promise our city friends a rare intellectual [illegible].

ARTISTS GOING ABROAD.

Our friend [illegible], as thorough-bred an artist as we have had in this country, sails for Europe on the [illegible] ... [illegible] of his somewhat impaired health; but intending to return in [illegible] and resume his profession early in October. W. Vincent Wallace, [illegible] ... to publish his work early about the same time. His intention is to bring out a new opera of Berlin, entitled *Lorelei*.

A SUMMERLY, CHEERY LETTER.

June [illegible].

MY DEAR MUSICAL WORLD:—Is it a possible thing for any human being to keep perfectly good-natured in such hot weather? Every body is cross here. Do tell me whether you are always uniformly pacific? I asked and set myself thinking what you must have to undergo each week before you are ready for the inspection of —. I'm sure I've no sort of an idea how many thousand eyes, how the immense pile of letters have to be looked over—[illegible] and W—all making very important [illegible], and expecting you to be the oracle of answers, all in the abundance of your [illegible], evidently taking it for granted that you were endowed with one hundred arms or hands, eyes and wits. Don't you get dreadfully tired and vexed with looking over the letters of people you know nothing about, and don't you very often wish [illegible] into the hidden meaning of awkward and almost illegible chirography?

No doubt you have trials enough always; but in such hot, wilting days, I don't see how you can keep quite good-natured. Perhaps you don't though, for that should —all the time. [We don't indeed.]

To be sure I should think the tiresome routine of [illegible] music were bad enough; and I think I [illegible] rather ... [illegible] ... and [illegible] all the compound joy of appearing [illegible] just such a time every week. [There's just exactly the editor's gridiron, [illegible].] My life has not, like yours, [illegible] scenes of [illegible] and excitement. I hear nothing at all of what is stirring, either in music, art, literature or fashion—except the always entertaining gossip and news, which you, and your elder sister, the Home Journal, bring me weekly. You are eagerly [illegible] upon every week, and your contents devoured by half a dozen hungry readers here, beside myself. Think what a horrible fate to be killed and eaten, by piecemeal, as soon as you show your face!

In an old number of yours, (March [illegible],) which came to hand on yesterday after being [illegible] in the post-office, I read the troubling complaint of the young lady who finds so much difficulty in learning to play even one thing through correctly. Do offer her my sympathy if you please, for I have felt very often discouraged, and despairing in the very same thing—[illegible] what [illegible] ... that they would not go when I wanted them to. But what woman has done, woman can do; and with sympathy I would like to offer her encouragement too. After going through precisely the course you recommended to her (taking [illegible] a firm resolve that I would not give it up, till I could say "[illegible]") conquering one passage after another by itself, and driving my stubborn fingers through scales and five-finger exercises in succession, I have so [illegible] the [illegible] that hold my fingers, that at this present time I [illegible] through every thing that I pretend to play, without being tripped up by a [illegible], or brought to a dead stand by [illegible] ... [illegible], staring one in the face.

Your [illegible] and admirable [illegible] of musical [illegible] seems to me [illegible] ... and as I [illegible] ... that I hear the slightest idea you will consider the information specially interesting or important; but I intended just to show you that you have friends who welcome and appreciate you in your travels about [illegible] great [illegible].

I never [illegible] I should be daring enough to send a long letter; but I must ask you one more thing—that is to tell me if you care to receive [illegible] like this thing of mine. If you don't, just please say so at once, and save yourself the annoyance of being [illegible] by

Google

Sphere, for I tell you I have a great horror of going where I am not wanted. Good bye.

Yours very truly h

[When you come in so gentle a way you never come when you are not wanted, so smile—though we could not with equal confidence assert, that we would not come—a Miss In any manner however you are always welcome.—Ed.]

EXCELLENT.

We learn from the New York "Musical World and Times," that the celebrated modern Female Band are about to leave [illegible] upon a grand concert tour. We suppose this is a [illegible] way of saying that the persons are not young ladies, which is the case. One this way to write it [illegible] Family Brass Band, [illegible]—*Buffalo Morning Express.*

We submit, that this is a clever way of turning a typographical blunder. [illegible] those Maddems are young and pretty Concert, as one who [illegible] represents, they are certainly not such and one, in their novel enterprise, as people might think. Success to those charming maidens—the Maddems. May the brass of their band be all turned to gold.

WHAT KILLED SACCHINI.

"The Queen, Marie Antoinette, who loved and cultivated the fine arts, had promised Sacchini that his 'Œdipus' should be the first work arranged at the Court Theatre of Fontainbleau. Sacchini had communicated this good news to our family and he continued, as usual, to place himself in the way of her Majesty as she passed from the royal chapel from divine service, and it was her custom to invite him to [illegible] a side room. There she took pleasure in hearing some [illegible] sweet piece from 'Arvire and Evelina,' an opera which Sacchini was then completing. Sacchini having remarked that a royal [illegible] following the Queen appeared to avoid his sight, was very tormented by this circumstance. He placed himself one day so noticeably before her Majesty that she could not avoid speaking to him. She received him in the music saloon and said to him in a feeling manner, 'My dear Sacchini, I am accused of [illegible] that I grant too many favors to foreigners. They have so urgently solicited me to have performed, instead of your 'Œdipus,' the 'Phedre' of Monsieur Lemoyne, that I have not been able to refuse it. You see my position—forgive me.' Sacchini with difficulty concealed his disappointment, made a respectful bow, and was quickly on the road to Paris. He alighted at my mother's. He entered the room, [illegible] of grief, and threw himself on the sofa; we could get from him only a few interrupted words—'My dear friend, my children, I am a lost man! The Queen no longer loves me—she no longer [illegible] me.' All our efforts were in vain to soothe him. He would not eat anything. He was subject to the gout, and as an [illegible] oppression of the chest already [illegible] us. We called a coach and [illegible] and I conducted him home. He was put to bed, and in three days was a corpse."

HOME MUSIC.

Cincinnati.—The Orleans Italian opera troupe have left Louisville for Cincinnati, where they announce their opening night for Wednesday 5th inst., on which occasion *Lucia* will be performed. Signora Devries will not take the part of *Lucia*, Signor Vietti that of *Edgardo*.

Louisville.—*Sonnambula* was given by the Italian opera troupe on the 20th of June.—The young ladies of the vocal class in the Ablo's High School gave a concert on Friday 30th of June, on which however the "Flower Queen" was performed.—L. D. [illegible], the blind pianist gave a grand gift concert on Monday last, July 3d. Gifts amounting to $[illegible] were distributed to ticket holders.—A Juvenile Concert was given by the children of the Public Schools on Wednesday, June 28th, at Mozart Hall, under the direction of W. [illegible], conductor of music in the Western District.

Baltimore.—A Prize-Flag Concert for the benefit of the Monumental Hose Company was given by Kunkle's Nightingale opera troupe on Saturday 1st July at the Maryland Institute.

Hudson.—A *soirée musicale* was given by the Female Seminary [illegible] on Thursday evening, June 29th. Mr. W. J. Sherwin, conductor.

Boston.—Mr. C. H. Clarke gave a concert on the 20th of June at Williams' Hall.

Buffalo.—Sanford's opera troupe are performing in this city.

Providence.—The *Continental Vocalists* are performing at Franklin Hall.

Memphis, Tenn.—The concert of Madame [illegible], which had been postponed on account of the inclemency of the weather, took place on Monday evening, June 19th.

Lowell, Mass.—Geo. J. Willey's Juvenile Singing class, two hundred misses and masters, gave a floral concert at Huntington Hall on Saturday evening, June 24th. The main feature of the concert was an operetta entitled [illegible] written and arranged by professor W. B. [illegible] of N. Y.

Cape Girardeau City, Mo.—Prof. Kyple gave his concert in this city on Wednesday evening June 21. He was assisted by a [illegible] string band together with a vocal club who acquitted themselves admirably well. The Hall was crowded and the audience manifested much pleasure during the performance.

The New Opera.

The operatic season has commenced at Castle Garden with *Lucia di Lammermoor* and under a new aspect. Mr. Max Maretzek has endeavored to enliven the musical world by bringing before it artists entirely unknown to fame—young talent, with the desire to see his own experiment [illegible] away with the starring system. As yet the novel [illegible] idea has not met with its merited success, the audience being small and (nothing can be done in an American public) lacking in enthusiasm, as a result of that [illegible] strange and indefinable power called public opinion, which causes eventually all to find their level and before which favoritism, jealousy and intrigue alike fail.

The three principal personages who have made their *début* and whose names have hitherto been entirely unknown to us are la Senora Donna Gomez in the *rôle* of *Lucia*, Signor Beraldi, as *Edgardo* and Signor Graziani, as *Ashton*, all three young and of a prepossessing exterior. The soprano has a voice of good compass but it is lacking in quality. The tenor and baritone are gifted with fine sympathetic voices.

As every one is familiar with the opera of *Lucia* and with those parts which are impatiently waited for by all amateurs, we will speak of the manner in which the new troupe acquitted themselves therein. It is a painful task to criticise artists who young and full of ardor, present themselves after years of assiduous labor before that most implacable of all judges—criticism, when duty forbids any retrospective glance taking [illegible] thoughts but the present; and yet, this is the moment when the intelligent artist discovers for the first time that there is something beyond theory necessary to his success, and he learns often with pain, that only time can befriend him here. This *something* is the practice, which imparts to the artist a knowledge of his public and gives him the power to hold his listeners breathlessly in suspense upon his every effort, participating in all he feels and sings—not only because he himself feels it, but by means of that subtle magnetism that imparts another the feelings by which we ourselves are animated. It is not enough for a singer to take advantage of certain favorite passages, fatiguing himself with prolonged *crescendo*, a note sustained beyond the power of most human lungs, difficult inflexions, &c. These effects are all excellent and rarely fail to create a sensation but they are employed to the detriment of the sense of the situation, this not being in keeping with such occasional efforts, which, like a comet, please by their brilliant rarity; but which like it, are forgotten for the sweet echo of a soft, starry evening that has nothing wonderful, nothing of *cupiendum* about it, but which shines in its own quiet light.

Sometimes, the young artist imagines, that, by pronouncing the first consonant of a word with a kind of explosiveness, he gives more [illegible] and more tragic expression to the sentiment, as in the word *perfido*, producing a sound as nearly as it can be rendered on paper ph-er-fido. Another fault of inexperience is that of finishing the tones too abruptly and of employing the *clear timbre* where the *sombre* tone would be more appropriate. It is a great fault to sing high head tones with the *clear timbre*. Some exceptions to this there are, as the Io ti Maledico in *Lucia*, the effect produced by this as sung in this voice proves how exceptional a thing it is.

Thus it is that young artists need time and experience to teach them the use and the abuse of musical effects, and here impartial unbiassed criticism having for its true aim the advancement of the artist, comes in play, and forms its opinion. Its truths are sometimes bitter, yet if sown in good ground they fail not of producing a rich harvest of happy results.

Senora Gomez has a good compass of voice; her chest tones are feeble and poor in quality; the medium and first four or five head tones are excellent, while those coming after so far as [illegible] are hard and not sonorous. Senora Gomez sings with great precision, truth of pitch and neatness, but the florid ornament which she so continually introduces in her singing, is unnecessarily often and *apropos*. There is nothing more censurable than to substitute for the repetition of the *cabaletta* of an air a kind of variation so overloaded with ornament that the graceful and agreeable primitive theme is no longer to be discerned. This is what spoiled in a measure the Cavatina of Senora Gomez.

Signor Graziani possesses a fine baritone voice of good compass; his extreme lower tones are feeble, the result of his youth, but he belongs always in style and elegance and so appertains to a good school. In the cantabile of his cavatina he executed with great cleverness a passage in *tempo rubato* sufficiently to attest, that he does not lack the resources of becoming a baritone of the first order.

Signor Beraldi the youngest of the debutants, possesses a voice in very truth the gift of Heaven—elastic, sonorous and melodious as is possible for any voice. The high notes when forced from the chest assume a guttural and unpleasant sound, whilst in their simple, natural *timbre*, they are clear and beautiful. Signor Beraldi sings his *cantabile* with great expression, lacking as we have said before, experience to make himself and his beautiful voice fully appreciated.

Signors Colletti and Quinto filled well their roles; the latter however gave us a very good idea of a fine voice without cultivation.

A word is due to the orchestra and chorus—to the latter as one sub-particularly some fine voices among the men. The female part of the chorus we could not well hear, but we are told that it is only tolerable. The orchestra is good. But the [illegible] expansion is too much. The music of *Lucia* is rich in graceful and delicate violin passages and they should be rendered with great lightness and [illegible]. Nothing is

more disagreeable than to hear the violins play a fine passage as they would play an accompaniment. We will conclude with a word of well merited praise to the artist who executed the solo on the clarinet in the introductory cavatina of *Lucia*. The treatment with which he played is as rare on the clarinet as it is admirable.

Jullien.

[illegible]

DEAR WILLIS: In last week's number of the *Musical World & Times* is an editorial under the head of "Sober Second Thoughts." The plain inference from language there used is, that Mons. Jullien is a Frenchman. This opinion I thought was well founded, and universal. I never heard it doubted or contradicted till last Friday, when a gentleman of this city, one of our best pianists—said, in my presence, that it was all a humbug—that Mons. Jullien was no Frenchman at all, but a real live Englishman. He gave the names of several persons now in New York—but recently residents in London—who claimed to know all about Jullien, and denied the idea of his being a Frenchman. I was not convinced then, nor am I now, that Mons. J. is not a Frenchman. I referred to his manner of address on his benefit night, his peculiar pronunciation, &c., &c. "This," my friend replied, "was put on for the occasion!"

Can you enlighten a confused and delighted reader on this subject? Will you do so in the next issue of your valuable paper? INQUIRER.

NEW-YORK, July 3, 1854.

REPLY.

[The only English element about Jullien is, we presume, his better three-quarters,—Madame Jullien—who we believe is an Englishwoman. Jullien, himself, to our apprehension is a Frenchman of Israelitish origin. If any one, however, have better sources of knowledge than ourselves, we yield to that opinion. Our impression is formed merely upon what we see and hear in Jullien—like other people—when he is to be seen and heard.—ED.]

Communication.

[illegible]

History has told us what music was; but, we speak of it—as it is. Its history in this country where it is so universally cultivated and appreciated, where it has so signally triumphed as an Art, and where its results are so marked, has yet to be written. Its friends, students and teachers, scattered everywhere over our broad territory, must gather the records of its birth, character and progress. The trials of its captivity, and the triumphs of its exodus to the New World, where its career has been *successful* and *upward*, are full of interest to the student, and not without hope of greater conquests, to the Philanthropist, Patriot and Christian. Viewed as an element of daily life, whose influence is conservative in the highest degree, Music as a branch of education is invested with a power too *sacred* to be despised—and *too valuable* to be entrusted to the caprices of time-serving legislation, or the whims of puerilous [illegible].

Music, is the poor man's friend—the soldier's aid and the christian's servant—and thus in a three fold way it permeates society in all its grades from the lowest to the highest. The toils of the day are forgotten under its powerful influence. The delightful associations of home are formed, centralized and cemented by the magic influences of music. No festivity deserves the name if the charms of music do not preside as the controlling power. Seldom if ever is it the handmaid of vice,—whilst virtue appears doubly attractive, if it is heralded by, or associated with, music. It lends an attraction to beauty which wealth alone never could command and causes personal defects which without its influence would be forbidding and repulsive. As a recreative power, it commands votaries whom neither the god of Wall street nor the goddess of Broadway can control. Socially its power is almost ubiquitous and omnipotent.

Singular as it may seem music is wedded to blows. In every nation, both in peace and in war, the soldier has sought its influence, and owned its sway. The peaceful parade in the city's bustling streets, would be an unwilling display without the enlivening strains of music. Country reviews of a citizen soldiery would be an intolerable bore if the shrill fife and [illegible] spirit stirring drum were wanting. But on the field of battle, the influence of music though wonderful cannot be fully described. To seconds the rapid movements of advancing columns, and in the unflinching step towards the point of the deadliest conflict, it serves to superhuman courage, the spirit that would otherwise run away from danger. It soothes the pulse of the wounded, and composes the spirit of the dying soldier. Encouraging and sympathizing, in its career it has made a brave man of the coward whose aid, as it has told on the fortunes of the day, and guided the destiny of victory, so it has influenced the welfare of nations whose history has changed the administration of a world. By its influence, the fortunes of war have been modified by the promptings of humanity, so that the prisoner has magnified even the inexorable edicts of an enemy. If it has nerved the hand to strike a deadlier blow at the enemy's head in the midst of the wildest conflict—it has also wrought and melted the heart in the proudest hour of victory. Through its influence the mortification of defeat is mitigated, and men once hostile become accordant in the bonds of a common brotherhood.

As a sacred, and therefore *devotional element*, music is without a rival. It is the Christian's servant, whether he is engaged in the work of prayer or praise. A servant too that comes in a majority of cases wherever it is invoked. A poet has called music "a heavenly maid;" and that too not without reason. Its home is the home of its birth—and heaven, beyond all question will be the theatre of its grandest display, by the hosts of the redeemed, when its mission on earth has ended. What would be the character of the Church Militant, without the influence of music? But even here it is very questionable whether or not, it is developed as an element of devotion, or an adjunct of piety, as it might and ought to be. Socially, music as an art, with all its humanizing influences is advancing—its progress it must be confessed is onward. The New World is the scene where fresh laurels are daily won, by foreign artists and where native talent is encouraged and appreciated. But this is not the case with Sacred Music! Its legitimate sphere is invaded either by operatic influences directly or by those who are operatic aliens in the House of God. Operatic tastes under female guidance, is now moulding what *should be* congregational singing led by an effective choir of men into contemptible solos in which we are at a loss whether to despise the display of vanity—or to pity the deluded victim of popular applause!

City churches are mostly to be blamed for the commencement and continuance of this outrage on sacred music as an element of devotion in the House of God. What is the result? Country churches in every direction, are imitating them. Where are those who should resist this continued prostitution of sacred Music? Where are the willing hands to engage in this needed work of reformation? [illegible]

Adventures of Wm V Wallace,

[illegible]

Translated for the Musical World & Times from the French of Hector Berlioz.

WILLIAM VINCENT WALLACE was born in Ireland. He was at first a distinguished violinist, and as such, had great success in the English colonies of India and Australia. He afterward gave up the violin to devote himself to the teaching of the piano, of which he was a perfect master, and to musical composition. He is a worthy but eccentric man, phlegmatic as an Englishman in external appearance, but beneath each such phlegm as an American. We have passed a part of many nights together, at London, around a [illegible] of punch employed, he in relating his odd adventures and I in listening to them eagerly. He has eloped with women, he has fought several duels, as fortunately for his adversaries, he has been a savage—yes a savage, or nearly so, for six months. He gave me once, with his habitual phlegm, the history of this curious episode of his life.

I was at Sydney (Wallace says) I was at Sydney as I am going to Calcutta; as we say in Paris, I am going to Versailles, or I have just returned from Rouen;) I was at Sydney in Australia, when a captain of an English frigate of my acquaintance, and with whom I sat one day upon the [illegible], proposed to me [illegible] to accompany him to New Zealand. "What are you going to do there?" I asked; "I am going to chastise the inhabitants of the Bay of Tauai Pounamu, the most ferocious of the New Zealanders, who took the liberty last year to plunder one of our whale ships and eat up the crew. Come with me, it is only five or six hundred leagues—the expedition will be amusing." "With all my heart. When do we set out?" "To-morrow." "Agreed."

The next day we set sail, and had a quick passage. As soon as we arrived in sight of New Zealand our captain gave orders to put the frigate in complete disorder, to tear the sails, break several of the yards, shut the port holes, mask the cannons, conceal the soldiers and three-quarters of the crew between decks, in short, to give it the appearance of an unfortunate vessel shattered by the tempest, and at the mercy of the winds and waves. As soon as the New Zealanders perceived us, their ordinary instinct made them at first appear undecided; but, seeing only a dozen men on the deck of the vessel and remarking our miserable appearance and the uncertainty of our manœuvres, they concluded that we were rather shipwrecked suppliants than aggressors, and soon leaped into their canoes and approached us from all sides.

I never saw so many canoes in my life. They came from the land, from the water, from the rocks, from every where. They looked like a shoal of enormous fish swimming toward us. We allowed ourselves to be surrounded like men incapable of defending themselves. But when the canoes, dividing into two masses, were within half pistol shot, and so closely pressed together that they could not turn, a slight pressure upon the helm made our frigate pre-

ogle

sent its broadsides to the two flotillas, and the captain shouted, "Soldiers to the deck! open the port-holes! fire upon the vermin!" The cannons on both the larboard and starboard sides thrust forth their tubes, like so many curious heads out of a window, and began to pour upon those tattooed warriors a shower of balls, shells and grape shot. Our four hundred soldiers accompanied this concert by a well directed fire of musketry. Every body was hard at work. It was superb. From the top yard of the tallest mast where I had climbed, with my pocket full of cartridges, my double barreled gun and a dozen grenades, which the master gunner had given me, I took away the appetite from several of the New Zealanders, who had perhaps already dug the oven in which they intended to cook me. I cannot tell how many I killed. You know in this country one makes nothing of killing a man. You cannot imagine the effect of my grenades. They burst between their legs and made them leap into the air and plunge down again into the sea, like so many dolphins. And in the canoes, with their great balls, unloaded the mass of savages and cut them in two with a crash like a thunder bolt when it splits a tree. The wounded howled, the frightened swam for life and our captain stamped with excitement while shouting through his trumpet, "One broadside more! Launch the long boat! fire under the poop! Finish the swimmers with blows of the hand pike. Come on! quick my boys! God save the queen!"

The sea was covered with carcasses, with limbs, with tomahawks, with paddles, with the wrecks of canoes, while here and there long red streaks could be seen upon the water. We began to be tired when the men in the long boat, less excited than their commander, after having despatched with their pistols and cutlasses dozens of the swimmers, drew from the water in a state of complete exhaustion two magnificent Zealand chiefs. They were hoisted half dead upon the deck, but, at the end of an hour, they were erect and vigorous as two panthers. The interpreter whom we had brought from Sydney, told them that they had nothing to fear, as it was not the custom of the whites to kill their prisoners. "But," said one, "why have the whites fired at us their big and little guns? We were not at war." "Do you remember the whale fishermen that you killed and ate last year? They were our countrymen and we have come to avenge them." "Ah," said the chief, striking a violent blow with his heel upon the deck, and looking at his companion with a savage smile of pleasure, "very good; the whites are great warriors!" Our conduct had filled them evidently with admiration. They intend still to see us in a suitable light, as connoisseurs, and considered us noble rivals and great artists.

The feast being over, and the laughter finished, our commander informed us, that he must go to Tasmania instead of returning to Australia. This was very unpleasant news to me. I did not like to be compelled to make a new voyage, which would probably prove a long one. Just then the surgeon of the ship expressed a desire to remain at Toual Pouranoua, to study the *flora* of New Zealand and enrich his herbarium, if the captain would call for him on his return. This he readily engaged to do. The idea of seeing these terrible savages at home attracted me and I asked to accompany the surgeon. We then gave the two chiefs their liberty on condition that they will guarantee our safety. This arrangement was very satisfactory to them, and they promised to protect us, and assured us that their nation would receive us very well. They are *tapu* (friends) said they on coming—according to the custom—to rub their noses against ours. *Tapu* *rangatira*—friends of the chiefs.

The treaty was concluded. They put us on shore—the surgeon, the two chiefs and myself. I had a certain palpitation of the heart in setting foot on this shore, now deserted, but a few hours before covered with enemies, and to which we had come as conquerors, without other security from the fury of the conquered than the word and the doubtful authority of two captured chiefs. "On my honor," said I to Wallace, "you deserved to be cooked alive by a slow fire, and eaten too, both of you. Can one imagine such outrageous folly?" Ah, well, for all that, no harm happened to us. When we met the people the chiefs explained that peace was made, and that they owed to us their liberty. After which making us bend down, they gave to each a slight blow with a tomahawk upon the nape of the neck, making signs and pronouncing certain words which made us sacred.

Men, women and children crying *tapu*, approached us with curiosity, but without the least hostile appearance. Our confidence appeared to flatter them and all responded to it. The surgeon, besides, made himself welcome by healing some of the wounded, who had suffered from the grape shot. After some days he left me to go under the guidance of Koro, the grand chief, to explore a forest in the interior.

I had learned a year before, at Hawaii, some words of the Kanaka tongue, which, notwithstanding the immense distances that separate the different Archipelagoes, is used equally at Hawaii, at Tahiti and New Zealand. I made use of it at first to please two little charming Zealanders lively as Parisian grisettes, with large sparkling black eyes and eyelashes the length of my finger. These twins, they followed me like two little lambs. *Mihi* carry ing my powder and shot, and *Moanga* the game which I brought down in my excursions.

Would you believe, that with every reason to be happy I was suddenly plunged into the most unexpected and violent trouble. Emai, my protector, had a daughter sixteen years old, who had not shown herself at first, and whose graceful beauty, as soon as I saw her excited in my heart the most violent emotion. Excuse me from sketching her portrait—I thought I had only to present myself as a suitor to be acknowledged accepted. *Mihi* and *Moanga* had spoiled me. But no. Resistance—obstinate resistance. Then I resolved to pay my court assiduously—and according to rule. The father of Tatea (that was her name,) embraced my interests with warmth and addressed many reproaches, in my presence to his rebellious daughter. I offered to Tatea one after another and all together every thing in the bottom of my valise, my knife, my pipe, more than a hundred blue and red glass beads. I killed a dozen albatrosses to make her a mantle of white down. I even proposed to let her cut off my little finger. This staggered her for a moment but she still refused. Her father indignant with her would have beaten her had I not interfered.

My two other wives tried their skill in combating her obstinacy. Jealousy is ridiculous in New Zealand and my wives were not ridiculous. Nothing could be done.

Then despair took possession of me. I ceased to eat, to smoke, to sleep. I hunted no longer. I said not a word to *Moanga* or *Mihi*. The poor girls wept, but I paid no attention to it and I was about to blow my brains out, when suddenly the idea occurred to me to offer to *Tatea* a little cask of tobacco, which I carried always fastened to my back. That was it!!! and I had not suspected it!

The sweetest of smiles received my new offering. She extended her hand, and in touching it I felt my heart melt like a lump of lead in a furnace. The nuptial present was accepted, and *Mihi* and *Moanga* ran off full of joy to announce the good news to *Emai*. If any one had proposed to me that evening to transport me to China, to the porcelain palace of the Emperor and give me the choice of princesses, his daughter for a wife, with a hundred mandarins, decorated with crystal buttons, to serve me—I should have refused.

The next day the surgeon returned loaded with plants, more or less dry. He had the air of an ambulating hay-stack. His chief and mine, Koro and Emai, agreed to celebrate his return and my marriage by a splendid festival. They had just surprised a young slave in the very act of stealing and they determined to put her to death for this enormity. It was done although I protested that we had a fine dinner already and that I should not taste of her.

In fact, I assure you, that even at the risk of disobliging my chiefs, who had put themselves to so much expense to entertain us, and the risk also, of offending Tatea, who considered my repugnance absurd, it was in vain that they offered me the finest shoulder of the slave served upon a fern leaf and surrounded by succulent *kapanas*. It was impossible for me to touch it. Our education in Europe is truly singular;—I am ashamed of it. But this feeling of horror for human flesh is inculcated in our infancy, becomes a second nature, and I find no one to strive to counteract it. The surgeon had attempted by way of bravado to taste the shoulder which I had refused, but a violent nausea soon punished him for the experiment. The great work of Koro, the cook of the chief, whose professional pride was thus wounded. But my best two loves, my dear Tatea, Koro and my father-in-law, soon quieted him by the distinguished homage which they rendered to his culinary skill.

After dinner, the surgeon presented a bottle of brandy, which he had with him, to Emai, who, after tasting it, said with a grave air:

Ko tangata, kia ora ana.
(May you be well and happy.)

So natural is the use of toasts, with which the English are sometimes reproached. Koro imitated Emai and, turning to me, repeated the benevolent wish of Emai. Mihi and Moanga regarded me with a tender air. Then, while the chiefs smoked some pinches of tobacco which the bride had generously given them from the little cask, Tatea sat by my side and, leaning her head upon my shoulder, sang in my ear three couplets, whose refrain I shall never forget:

Ki tahi e ngu mai mai mai ma te rangai,
Ko tai iti rere, akoe ma ngai e makai.

(When you have arrived at that distant port, to which you will one day go, my heart shall still be with you.)

Whence was this? of a soft strain, our rough melody, our heavy harmony, our songs of the Cyclops! When shall we find in Europe that melodious voice of an enamoured bird, whose sweet sounds made all my being thrill with a new and fearful pleasure? What tones of a harp could imitate it? What delicate tissue of harmonic sounds could give an idea of it? And that refrain, so melancholy, in which Tatea, by a strange caprice, foretold me the separation of her love with the triumph of our departure, spoke of that distant port to which her love would follow me.

Beloved Tatea! Sweet bird! Even while singing she thought of it as soon, in this instant, she coiled around my neck, with the left hand, a long tress of her resplendent black hair, while with the right, she played with the little ear in honor of the feet of the loves which she had for me—what a charming mixture of love, simplicity and revery—could the old world ever compete with such poetry? Shakspeare, Beethoven, Byron, Weber, Moore, Shelley, Tennyson—you are all mere prosaists.

Many similar days passed. They became, before I was aware of it, weeks and months. I had forgotten the world and England, when the frigate re-appeared in the bay and reminded me, that there was a *port to which I must go*. Strange to say, after the first shudder which the sight of her caused me, I felt no courage to depart. The sight of the English flag floating from the mast produced on me the effect of the blessed buckle upon Roland, and it appeared possible for me to tear myself from the arms of my Armida. But at the announcement of my departure, what tears! what despair! what convulsions! Tatea appeared at first more resigned. But when the boat of the frigate approached the shore, when the surgeon entered and waited for me, when I had made my last presents to Emai and Koro, she threw herself at my feet, and conjured me to grant her one proof of love—the last strange proof which I could have expected. "Yes, yes, everything," said I, raising her and pressing her hands

quilly in my arms—" what will you have h[illegible] my powder and shot I take all [illegible] not everything that I h[illegible]" She shook her head. Then snatching a knife from her father, who stood a quiet spectator of [illegible] silence, she put the point of it to my breast, and not being able to speak she made signs that she wished to make a mark there. I consented. With two strokes she made a cross, [illegible] from which the blood spouted in streams. The poor child immediately threw herself upon my bosom, with cries and sobs, and applied her lips to my cheek, her throat, her hair, to[illegible] my blood, mingled with her tears. Old England [illegible] proved that day how much I loved you.

Mave and Motogi had thrown themselves into the sea, before the departure of the boat. I found them by the side-ladder of the frigate. Another scene, [illegible] heart rending cries. It was in vain that I kept my eyes fixed upon the British flag—for a moment my strength failed me. I had left Tatea fainting on the shore, at my feet were the two other lone creatures swimming with one hand and with the other making signs of farewell and repeating in a mourning tone, O Wallis! Wallis! (It was their mode of pronouncing my name.) What efforts I made to mount the ladder! At each round my limbs seemed to give way under me. When I touched the deck I could no longer control myself. I rushed and was about to leap into the water to swim to shore, to embrace my three loves, to [illegible] with them inland, and let the frigate depart, loaded with my maledictions, when the captain suspecting my intention, made a sign to the regimental band on board which immediately struck up *Rule Britannia*. I experienced a violent and sudden revulsion of feeling. I rushed half insane into the cabin, where I remained until evening, extended upon the bed, more dead than alive. When I came to myself my [illegible] was through the deck. We were already far from shore. No land in sight. Nothing but sea and sky. My chest still bled. Wishing to render the seal ineffaceable, I introduced some powder into the wound, a species of tattooing which I had learned from Enai. It succeeded perfectly—see (said Wallace opening his shirt and showing me a large blue cross,) this means Tatea in the New Zealand language. If you can catch a European capable of such an idea—I permit you to believe in her affection and implore you to remain faithful to her.

It would have been difficult for Wallace to carry his confidence further that night. He did not weep, but his eyes were bloodshot, his lips foamed. He placed himself before a mirror, and remained a long time contemplating the signature of Tatea. It was three o'clock in the morning. I returned home, but did not sleep without making reflections on the [illegible] of New Zealand warriors on the prejudices of Europeans about slaves, on the influence of little [illegible] of tobacco, on polygamy, and on the savage and unbridled patriotism of the English.

Two or three years after Wallace left London, with the intention of making the tour of the world, with the intention of amusing himself, he said, but, as I suspected, with the intention of finding New Zealand once more. For some reason of which I am ignorant he has stopped in New York, where he has resigned himself to live stupidly among a people plunged in the most profound civilization.

I would give much to know if the tattooing on his chest is yet visible. Poor Tatea, I fear you did not bury that knife deep enough!

Still, I might say across the Atlantic, [illegible] dear Wallace. Do you think that I have been guilty of a *breach of confidence* in publishing your Odyssey? I wager so. Marcel Bergen.

VALUABLE PREMIUM.

The Musical public will bear in mind that subscribers to the *Musical World & Times* are presented with a beautiful steel engraved portrait of the celebrated composer Wm. Vincent Wallace, worth five dollars a copy. As a correct likeness of Mr. Wallace and a valuable work of Art, it deserves a place in the library or parlor of every lover of music in the country.

SPIRIT MELODY.

Written for *The Musical World* by John D. Fanning.

The spirit said "sing," [illegible] I wandered
Alone by the babbling brook,
Where music welled up as I pondered
Entranced o'er some musical book;
The days glided by me unheeded,
Their coming no pleasure could bring,
Though the day and the night which succeeded,
Unceasingly whispered me—"sing."

That voice was the bird in the morning,
It came with the sun o'er the hill,
It seemed like a spirit bird warning,
Mysteriously working its will;
The wind bore that voice to me often,
It came with the zephyrs of spring,
Low [illegible]—"the best way to soften
The harshness of life, is to sing."

It came in the cool breeze of noontide,
While nature was moving at rest;
Though deep silence reigned o'er the hillside,
My way with its music was blest;
The notes of the birds as they wended
Away on the swift-speed[illegible] wings,
With the hum of the bright insect blended
Were wooing me gently to sing.

As comes a sweet love tale of evening
To the heart it thrillingly came,
Still into my visions are breathing
The story of greatness and fame;
I listened with joy though I trembled,
It seemed the old [illegible] of a King;
I doubted no more nor dissembled,
"Tis a spirit the voice bade me 'sing.'"

When the stars to their beauty were pouring
A silvery sheen o'er the night,
My soul, will [illegible] voice soaring,
Was off to the regions of light;
The music was in and around me,
Pervading each visible thing;
Like a low distant echo it bound me,
I heard but that mystic word "sing."

The sigh of the [illegible] wind and me,
I heard on the mean air:
With no [illegible] itself it mixed me,
Enshrining itself in my heart;
With it to I would struggle no longer,
The air seemed with music to ring,
Each moment of soft voice grew stronger,
Till it bade me to chant these tones—"sing."

I sang—but how faint was the music
I sang—but how low was the theme;
Oh! teach me some strain that is sweeter
And grant me pure poesy's dream.
Uncommon to thy [illegible] I bow me,
Deign o'er me thy mantle to hang;
With [illegible] spell endow me—
Enable me truly to "sing."

A Southern Scene.

After leaving the jail my friend informed me that there was a congregation of colored people [illegible] assembling for worship, where they were having a revival and offered to go with me and attend the service. It was a Baptist church, and some ten or twelve hundred negroes, mostly slaves, were present. A short discourse was first delivered by a white preacher, as they are required by law, since the Southampton Insurrection to have none but white ministers and to close all their meetings at sunset. After the sermon the minister gave up the service to the brethren, and a more lively or exciting scene I have seldom witnessed than that which followed for the space of two hours.

A large number of "mourners" surrounded the altar and the brethren kneeling among them, offered repeated prayers for their conversion, which were responded to audibly throughout the house. Between the prayers a hymn was lined off and sung in a manner which ought to satisfy the most strenuous advocate for congregational singing at least so far as concerned all the voices is concerned.

About half an hour before they broke up they suspended prayer and the singing of hymns, and commenced on what they term "spiritual songs;" these are merely the repetition of some thrilling religious sentiment, to a lively air, rising and keeping time with the motion of the body, not unlike the dance, without a change of position. Thus, for more than half an hour the whole audience continued standing on the seats of the pews, filling the aisles pressing around the altar, singing in a [illegible] movement with the shrill African voice that song of victory. The convert was borne along to his experience from the [illegible] of heart at the cross to his final crown of glory. Occasionally one of the "mourners" would be *brought out* amid the acclamations of which new bursts of song [illegible].

Whatever the fastidious may think of such worship, which is [illegible] more true [illegible] more in sympathy with a sense of moral wants [illegible] with more clearness and simplicity the ground of the Christian's hope, than the most exact and impressive service of the cathedral.

I was particularly touched with the appropriateness of one of Watts's old hymns to their condition, which was lined out and sung early in the service, where the reign of Christ is anticipated. In the good old tune of *Mear*, every voice rolled out in hearty tones,

"His own kind hand shall wipe the tears
From every weeping eye—
And pains, and groans, and griefs and fears,
And death itself shall die.

"How long dear Saviour, oh, how long,
Shall this bright hour delay!
Fly swifter round, ye wheels of time,
And bring the welcome day!"

It was the utterance of hope and of faith. It was the sanguine expectation of the African heart finding expression for its confidence that "Jesus, the master as they termed him in their prayers, would at length give them glorious deliverance from slavery and from sin, and bestow on them the liberty of the sons of God.

The "London Musical Times"

[illegible]

"Inland Revenue, London, 9th May, 1854.

Mr. [illegible] Sir,—I am directed by the Commissioners of this Board to communicate with you respecting a paper entitled the *Musical Times* printed and published by you, some unstamped copies of which have been brought under their observation. As this paper contains news as well as principally advertisements, and is published at intervals less than twenty-six days, it is a newspaper liable to stamp duty, and for every copy printed on unstamped paper a penalty has been incurred. I shall be happy to submit to the Board any explanation you may think proper to offer on the subject.

I am, Sir, your obedient Servant, J. Timm.
Solicitor of Inland Revenue."

The above letter will clearly show that no publication, however humble, can escape the oppressive influence of the stamp laws, if by good management and usefulness it obtain an extensive circulation.

The object of Mr. Timm's communication is to prevent the *Musical Times* from appearing so often as once a fortnight, and he also objects that too much musical information is given in the form of what he calls advertisements. We feel pretty sure that we are on the safe side of the legal net spread to catch publishers who make their publications too popular; but our being thus threatened will serve to indicate how many are the trammels which these Taxes on Knowledge oppose to prevent periodicals from being rendered as useful as they might be, so soon as printing and publishing are relieved from the heavy Excise on paper, and the vexatious securities, penalties, and anomalies of the compulsory stamp.

On the 16th of May the Milner Gibson is to make another attempt to put the latter industry on a more equitable footing, if it be not removed altogether. This might be done even in war times, as the substitution of a postal charge for the conveyance of printed matter would involve no sacrifice of income

It behoves every friend to the spread of information, who has any influence on members of parliament, to urge them to be in the House on the 16th of May and assist Mr. Milner Gibson in carrying his motion, which is thus worded:—

"To call attention to the present unsatisfactory state of the law affecting the Press, and to move the following resolution:—That it is the opinion of this House that the laws in reference of the Periodical Press and Newspaper Stamp, are ill defined and unequally enforced; and it appears to this House that the subject demands the early consideration of Parliament."

For ourselves, we shall not readily be intimidated from our present position (which we are admitted to strictly [illegible]) but shall continue to supply our readers with their fortnightly number; we shall be prepared even to defend our cause in a court of law (in [illegible] negroni penalty), as successful as [illegible] we have to pay our own costs in contests with the Crown; because we feel that it will hasten the day when those national blots, the Taxes on Knowledge, must be removed from the [illegible] book.—*Lond. Musical Times.*

[We echo this [illegible] entire sympathy [illegible] effort to put down this [illegible] tax on knowledge.—American Musical Times.]

Musical Correspondence

BALTIMORE, June 27.

(A letter from our correspondent, Nathan Richardson, Esq., is necessarily excluded this week, from its coming to hand late, but will appear next.—Ed.)

PHILADELPHIA, July 3d, 1854.

To the Editor of the Musical World:—In your papers of 24th ult. and 1st inst. I notice what purports to be a report of the two concerts of the Harmonia Sacred Music Society, in which not only several errors, but likewise some unjust remarks in the way of criticism are made by your correspondent J. H. B.

In the paper of the first date, in speaking of a Voluntary on the organ by A. J. Emerick,—J. H. B. says: "He was spoken admirably [illegible] the [illegible] of a large number of the audience, by striking contrasts of Piano and Forte, by imitations [illegible] and oscillating;" "we would like to discover some evidence of [illegible] school, a thing [illegible] in this gentleman's playing." Adding this to the former criticism [illegible] in your paper we are satisfied, that mere personal prejudice [illegible] of the mind of J. H. B. than a [illegible] judgment; and this we aver is the opinion and testimony of the musical public here.

In your paper of the 1st inst., he says, "On the 22nd, the Musical Fund Society," which should have been, the Harmonia Sacred Music Society, "[illegible] the introductory voluntary of Mr. Standbridge, was far superior to his former efforts." Mr. Standbridge played no voluntary at [illegible] but merely introduced the opening chorus, [illegible] then mentions—"a Voluntary by Mr. Colline, organist of a German Ref. Church." This is also a mistake. He continues, "we had heard much of this gentleman's playing, and had our mind made up to be pleased, but was sadly disappointed. A perfect [illegible] of the street organ." This is complimentary to Mr. Standbridge, a noble and superior musician. He further remarks, "from previous information, we could scarcely believe it was Mr. C—— we cannot fancy why he should barter away his reputation as an organist." Now, [illegible] what is the truth in this case. We have the opinion of many competent judges, that Mr. Colline played the best light style Voluntary on either of the two evenings. The rapt attention and stillness of the intelligent audience, and the long-continued applause, at the close of his playing, all testify to the fact.

[illegible] we did not consider it a voluntary adapted for the Church, nor did we expect to hear a Church voluntary on the occasion. [illegible] I would take the liberty of reminding [illegible] that [illegible] of no one, who renders more general satisfaction for [illegible] organ playing than does Mr. C. The reputation he possesses for [illegible] [illegible] of the services of worship, and adapted always to the sentiment of the place I can testify to, from being an occasional listener, and would only desire, that I could express the same of all our city organists.

I say thus much from disinterested motives, having no personal acquaintance with either of the gentlemen alluded to. But to be brief, I assert in some justice, that J. H. B. was not present, except during a portion of the second concert, and myself witnessed his leaving at the close of the first part.

How then does he report therefore;—has he a deputy critic, or does he call upon the Spirits for a musical criticism? As he was therefore absent, is there not reason to believe the report defective and unreliable. J. W. M.

JOHNSTOWN [illegible] and [illegible].

Mr. Editor:—We want music in this region—a good musical taste. This want of taste arises not from any fault on the part of our inhabitants, but from the absence of facilities for acquiring a musical education, or even a knowledge of music. With the exception of a lady teacher, there is not in this place so far as we know, in [illegible], three miles distant from and about the size of Johnstown, or in Kingsboro' [illegible] beyond Gloversville, a single teacher of music. [illegible] towns are these places—the country is proverbial for healthfulness and product [illegible] and the people for morality. What we want is the higher life, of which, the Fine Arts are needed, especially music. Some of us have means, and are willing to expend a part of what we have for the cultivation of the mind, being well persuaded that gold in the hands of a low [illegible] man, is like a jewel of a swine's snout. We are plain people, very plain, [illegible] made all the money, and have the prospect of making more, though we hope to [illegible] be discovered by the glitter and situation of the pearl, but rather by what the pearl-[illegible] is capable of [illegible]. Within the region named it is said there are manufactured annually upward of a million of dollars worth of leather mittens! Johnstown has a very [illegible] church, with the foundation of a Roman Catholic Church [illegible]. However, [illegible] four in Kingsboro' [illegible]. Three of these churches have organs, one of Johnstown, one of Gloversville, and one of Kingsboro'. Mr. Beach, an organ builder and one of the [illegible] play one upon the organ in the church at Gloversville, the other upon that in the [illegible] at Kingsboro'. The Episcopal Church in Johnstown has been without an organist more than a year simply because the services of one could not be procured. The vestry of the church [illegible] made, and are still making exertions to procure the services of an organist. The Presbyterians are making an effort to raise funds to purchase an organ for that church. Ten thousand dollars have lately been subscribed at Gloversville to build a Female Seminary at that place; the grounds are broken and the work progressing. There is no female school or seminary in the whole region referred to, so that the field is clear, not only for teachers of music but other branches. From the facts above stated it may easily be determined whether or not a well qualified teacher and performer of music would be sustained among us.

Any of the clergymen in either of the places named, would doubtless, if addressed upon the subject, take pleasure in giving further information.

[A capital chance for somebody—who will go?—Ed.]

CHICAGO, June 27, 1854.

Ed. Musical World & Times:—With the thermometer at 92 degrees in the shade, and [illegible] of the dissolving [illegible] of our South-western prairie [illegible], you will please hold me excused, if I fail in interest or spice, particularly when you consider the dryness of the weather and subject I have under consideration for the benefit of your full proportions—I mean your columns; that is, not your personal columns or supports thereof [illegible], but the columns of your periodical. [We hope our correspondent [illegible] of any our personal columns are [illegible]—Ed.] which I pray may afford you and the cause, most handsome support for a long time to come. [Which the printed or the other columns?]

Since the [illegible] left us, we have [illegible] upon the [illegible] and [illegible] up to the zenith [illegible] only by the [illegible] moonlight [illegible] here [illegible] to say [illegible] the quality of the "moonlight," though I believe it [illegible] by the Campbell's who [illegible] enjoyed to any [illegible] during the [illegible] of time [illegible] a week. For good reasons we did not attend and will not speak thereof; yet cannot repress one desire to [illegible] to one of their members—Mr. [illegible] Preston—from whom I incidentally heard a violin solo. He [illegible] both feeling a clean bow and [illegible] true stopping. If he has ambition and will work, he may shine [illegible] of him.

As you probably know the Germanians [illegible] disbanded at the close of the [illegible] season. Their [illegible] and gentlemanly director, Carl Bergmann, (long life to him!) [illegible] make a home somewhere, and has honored our goodly city with his choice. In view of which [illegible] take notice, that one of the Directors of the Chicago Philharmonic Society has [illegible] a contract with him—he to take for one year the musical direction of said society, and the documents [illegible] such same are duly drawn up and signed. Friend Bergmann will [illegible] residence on, or near, the 25th of September next; when we hope to be able to give you tidings of good things to be done in the Garden City. Further matter touching the condition of things here look to future communications from the house of [illegible]. Yours truly, TATTLER.

Obituary Notice

Died.—At Professor West's, Buffalo, N. Y., of Typhus fever, on Saturday, June 17th, Helen D., daughter of the late Joseph [illegible], Esq., of Boston, aged [illegible] years.

The [illegible] in which the deceased has resided for the greater part of the last three years, as well as her numerous friends in all parts of the country, will feel a thrill of surprise and grief, when the above announcement reaches them. So young, so beautiful, so gifted, so fitted by nature and culture for life and happiness, they cannot believe her dead. Yet, from a world opening, and already having extended to her much of its honors, many of its flattering attractions, she, in the power of Christian faith was enabled cheerfully, longingly, to give up all, feeling and saying, that it were far better for her to go and [illegible] with God. Gay, [illegible], joyful, fascinating of manner, [illegible] a [illegible] of genius, and with personal attractions of the [illegible] and mind, she [illegible] health, [illegible] beneath, and underlying all, of profound and real piety. And, having given unmistakable and constant evidence of that to all who best [illegible] who really knew her well in her life, those who watched around her [illegible] were not surprised to find this hope sustain her in the hour of death. During her intervals of consciousness, she expressed clearly her trust in the Saviour, her hope of pardoned sin, her sense of need and dependence on the cross. With the longing of a child, but the trust also of a Christian, she said in her extended state to one of her dear friends, "will you not pray God to take dear Nellie to Heaven?" With confidence and hope we commit that body to the dust, knowing that tears are [illegible] only for us, the bereaved ones who are left below. [illegible] why should we grieve for one friend, who now wears a heavenly crown? May the God of consolation pour his own healing mercy into the desolated heart of her bereaved parent, [illegible] again, and most sorely bereaved; and may she look forward and take to herself that promise of heavenly [illegible] upon her daughter's lips,—"Blessed are they that mourn, therefore, and for the people of God." [illegible]

> That the we loved, of [illegible] have no more,
> We tearfully and mournfully may say—
> But not so mournfully that she is gone,
> Like one uplifted [illegible] by night
> And borne on of the [illegible], [illegible]
> [illegible] unwearied [illegible] the dawn;
> While we, with [illegible] feet on the [illegible] way
> [illegible] of the same home where [illegible] at rest,
> Waiting to give us welcome. Oh! sad mother!
> The voice within the [illegible] lips whose [illegible]
> Looked for in music, in all [illegible], we know
> The cheeks that [illegible] have grown pale;
> But the same voice, with its accustomed tones,
> [illegible] of her sweet thoughts, wherever [illegible]
> And, oh, [illegible] the softer air of Heaven,
> [illegible] only [illegible] complaining [illegible]
> Let [illegible] to [illegible] that, even to the end
> That [illegible] with asking for them [illegible]
> "[illegible]" [illegible]

New Music.

G. W. BRAINERD & CO.

"[illegible] Song," [illegible] song by [illegible] [illegible] [illegible]

This melody [illegible] well-marked and arranged. [illegible] page 5th, 3d staff, a modulation from a major into a minor is too suddenly introduced. To be [illegible] prepared [illegible] great [illegible] the part of the singer. [illegible] also an extension [illegible]

"[illegible] Song," [illegible] and adaption of English words by [illegible]

Gentle poetry set to music by an author of numberless popular songs. Requires some [illegible] in the singer.

"The old cottage clock." Song and chorus arranged for [illegible]

A very simple and tasteful ballad. The chorus is a [illegible] and [illegible] pleasing ensemble. It is well adapted for amateur evening parties.

[illegible]

"[illegible]." Ballad. [illegible] cts. Words and music by [illegible] Mc[illegible]

A pretty and taking ballad, exceedingly well written for a soprano voice of ordinary skill and range.

"My Woodland Home." Ballad. [illegible] cents. Words and music by Mrs. L. [illegible]

Had the [illegible] [illegible] into her composition more variety of key, it would have said claim to unqualified commendation.

"Harmonized songs by the Baker Family. No. [illegible] the Georgian [illegible]." [illegible] cents. Composed by [illegible] arranged by [illegible] Baker.

This is a simple well harmonized quartett, calculated to please the [illegible] and the highly cultivated ears of the community. Written for 1st, 2d treble, tenor and bass.

HILBUS & HITZ, WASHINGTON.

"[illegible] Waltz." [illegible]

We [illegible] hardly [illegible] this composition.

"La [illegible]." [illegible] set of Spanish waltzes. [illegible] cents. [illegible]

A certain [illegible] of nationality [illegible] of this set to recommendation.

WM. HALL & SON.

"La Californienne Grande Polka brillante." [illegible] cents. Henry [illegible]

If by [illegible] dark shade of [illegible] the second intended to [illegible] idea of the difficult task of mining in California, [illegible] has perfectly [illegible]. To give rapid passages to both hands at the same time, will [illegible] difficult work even for a skilful performer. [illegible], we must here with the usual brilliancy of the polkas.

"Little [illegible] Polka-Mazurka for the Pianoforte." [illegible] [illegible]

The music of the Polka is pleasing [illegible] devoid of novelty. [illegible] performers will be pleased with this composition which [illegible] attraction, is adorned with a pretty dancing girl, [illegible] frontispiece.

"The Fire Fly." [illegible] song [illegible] cts. George Washington Morgan.

Characterized by simplicity but much little mannerism [illegible] melodic [illegible]. On the [illegible] page there is a modulation into the key of [illegible] minor of good effect. The accompaniment has some passages of pleasing brilliancy.

"The Angler's [illegible]." [illegible] cents. W. [illegible] [illegible]

The author has designed [illegible] describe [illegible] in angling. In [illegible] he represents anglers [illegible] to the fishing ground, their voices uniting in a prayer for success, by rapid passages and [illegible] out of [illegible] the [illegible] from the [illegible]. Then comes the polka, expressing the success and joy of the anglers. All this [illegible] finely pictured [illegible] forms one of the most original and pleasing compositions of Wallace. [illegible] difficult. It deserves a place on the desk of every piano player.

OLIVER DITSON, BOSTON.

"A new and complete edition of the [illegible] of [illegible]. Adapted to the English by [illegible] [illegible] Liebes Mai [illegible]—[illegible] song. [illegible] cents.

The melody [illegible] and cultivated to please [illegible] of a taste for tasteful [illegible]. It suits well moderate voices.

"Twenty-eight [illegible] exercises for the pianoforte—for teacher and pupil." No. 2, price [illegible] cents. [illegible]

These exercises are especially [illegible] to young people [illegible] within the compass of five notes, they are to be played without moving the hands, for the purpose of strengthening the fingers. No better study can be put into the hands of beginners.

"[illegible] Polka," for the piano. Price [illegible] cents. Charles [illegible]

By the proper use of [illegible] the author produces an effect of echo, and a very good effect. This composition affords the pupil an excellent practice of the [illegible], in [illegible] his performance. Besides, the work in itself is tasteful and well written.

"[illegible] Lieder de Schubert." Transcribed for the piano. Price 25 cents. Stephen Heller.

As the [illegible] is well preserved throughout, [illegible] composition is calculated to give the pupil the smooth [illegible] so desirable in piano playing. This piece is also an excellent practice to acquire the use of pedals. It deserves full recommendation.

[illegible], POND & CO.

Foster's Melodies, No. [illegible] "[illegible] the light brown hair." Price [illegible] cents. Stephen Foster.

The melody of this song is clear and expressive. It is also easy and may be performed by most singers. The accompaniment though simple, is [illegible].

"A [illegible] from home, or those distant [illegible]." Price 25 cents. [illegible] Richards.

Preceded by a lovely [illegible] for the accompanist, the melody is most happily introduced. It [illegible] afterwards very successfully.

"[illegible] Rose Fair." Song. Price [illegible] cents. [illegible] [illegible]

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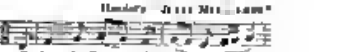
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A Cot beside the hill.
Ah! for wings.
Annie Laurie
Arab steed.
Ave Maria.
Are we almost there?
Away down East.

Be watchful and beware.
Blue Jasmin.
Blanche Alpen.
Bonie Sope Bay
Burial of Mrs Judson.
By the sad sea waves.

Call me pet names
Charity
Child's wish.
Chimes of Gold.
Comin' thro' the rye.
Come! oh! come with me.
Come sit thee down.

Dearest I will love thee more.
Distant Drum
Do they miss me at home?
Dream on.
Dreams

Eight dollars a day
Ever be happy

Free Country
Fond Wishes.

Go thou and dream.
God of the Fatherless.
Grave of Bonaparte.
Grave of Washington.

Happy Rangers
Hearts and Hearts.
Hember bell
Hero's Serenade.
Hour of Love.

Ida May
I'd offer thee this heart of mine.
In this old chair
It is better to laugh
I've been roaming

Jasmin's on the stormy sea.
Joe Hardy
Johnny Sands.

Katy Darling
Katy did and Katy did'nt.

Last greeting
Last serenade.
Light sparks.
Lilly Dale.
Lilly dear come with me.
Lords of creation.
Lulu is my darling pride.

Make me no gaudy chaplet
Mary of Argyle.
Miller a Maid.
Molly Bawn
Mountain bugle
Mountain maid's invitation.
My dream of Love is o'er
My father's coming home
My sighs shall on the balmy breeze

Napoleon's. (I've dreaming.)
No, ne'er can thy home be mine
Not for gold or precious stones.

Oh! charming May
Oh! home of my childhood
Oh! would I were a girl again
On the banks of Guadalquiver
On to the field of glory
Ossian's serenade.

Pauper's funeral.
Pearl.

Rouse! thou art no more.

Scenes that are brightest.
Serenade (Don Pasquale.)
Silver moon.
Such glides the sun
Songs of Love
Songs of other days

There's a sigh in the heart.
Thou art gone from me
Thou hast learned to love another
Three Bells
Thy name was once a magic spell.
'Twas in the merry season
'Twas on a Sunday morning.

We are almost there.
We met by chance.
We miss thee at home.
When the moon on the lake.
When the swallows.
Where are the friends of my youth?
Willow song.
Will you love me then as now?
Why do I weep for thee?

Yes! I have loved before.
Yes, 'tis true that thy Katy

$15,000 THE FIRST YEAR,

IS A PRETTY FAIR SUM FOR AN AUTHOR TO MAKE!!

FANNY FERN's popularity is still on the increase; the sale of her works continues unprecedented. It is with difficulty that the demand can be supplied. The secret of this success is perhaps hinted at in the subjoined notices of her works, which are selected at random from a pack as at them on our table. First, comes the opinion of that leviathan of literature, *Harpers' Magazine*.

A second series of *Fern Leaves from Fanny's Portfolio*, is published by Miller Orton & Mulligan, which in many respects is superior to the [illegible] quaint and saucy productions which have procured such a sudden [illegible] of Fame to the lively authoress. Usually we have little faith in these rapid growths of popularity. The temple of Fame is not to be taken by storm, but must be approached by sharp and winding ways. A desperate rush is apt to defeat itself. But Fanny Fern doubtless forms an exception to this rule. The favor with which her writings have been received—almost unprecedented in this country and in England—has a legitimate cause. She dips her pen in her heart, and writes out her own feelings and fancies. She is no imitator, no dealer in second hand wares. Her inspiration comes from Nature, not from Books. She dares to be original. She has no fear of critics, or of the public before her eyes. She conquers a peace with them by her force and audacity. Often verging on the bounds of whimsical conventionalities, she still shows a true and kind nature—she has always the sympathy with suffering which marks the genuine woman—and her tears, petulant and frolicsome moods are softened by a perennial vein of tender humaneness. Fanny Fern is a poetess, though she avoids the arts of rhyme. With all her sense of the ludicrous, she knows how to seize the poetic aspects of life, and these are rendered in picturesque and musical phrases, which lacks nothing but rhythm to be true poetry. The rapid transitions from fun to pathos are very effective. Her pictures of domestic life in its multiform relations, are so faithful to nature as to excite alternate smiles and tears. We regard her extraordinary success as a good omen. She has won her way unmistakably to the hearts of the people, and this we interpret as a triumph of natural feeling. It shows that the day for stilted rhetoric, scholastic refinements and big dictionary words, for parade, pomp, and pageantry in literature is declining, and that the writer who is brave enough to trust to unbidden sincere sympathies, is sure of the most grateful reward in unaffected popular appreciation.—*Harpers' Magazine.*

MISS SEDGWICK'S [illegible] FANNY FERN.—[illegible] the able and conscientious editor of the *Pittsburgh Saturday Visiter* who is not [illegible] be pleased, as independent, as [illegible] shockingly honest and bold in her utterance, [illegible] discourses on the characteristics of "Our Fanny." "Fanny Fern is a genius, and one who has told the world a great deal of wholesome truth which that same world very much needed to hear—truth that, like the good seed, will bring forth good fruits in their season. Very grave objections are made to Fanny's style, in that it is not always according to Lindley Murray; but one thing is certain, Fanny's language answers the original intent of that commodity, as it does convey ideas, and unlike many polished sentences, leaves no doubt as to the idea it was intended to convey. Fanny has a rare good gift in saying in a few words what she thinks, and thinking a great many times something not worthy of being told. Her sentiment is so clear for its utterance has that unmistakable sign of feeling, the power to wake an answering chord in other bosoms. Her [illegible] are more like bunches of mignonette from leaves in [illegible], for they are generally better than at that [illegible] one might suppose—and rather a plain, simple garb exhale a rare odor. As an they look like an unstable, beautiful and polished woman dressed in peasant's homespun—they exhibit the deep and exquisite sensibility draped in a plain, homely common sense, and to us their essays are more refreshing, especially after some of the more elaborate compositions which idolize the public and in which, no matter at which, sensibility spread on a various [illegible], is quite unable to hide the lie beneath within. Fanny is always talking about herself but never conveys an idea of egotism,—the never oh [illegible] between you and the picture she presents at your inspection and stands at your side and points it out. We do like Fanny for her genial temper and at not letting the milk of human kindness in her heart, sour and turn through reverses of fortune, [illegible] and troubles which would have [illegible] a common nature into vinegar. Her reproofs are often pungent but never sour or bitter. They often have a [illegible] but a ever taste of wormwood, her humor is gentle and when she probes a wound, it is never with a poisoned arrow."—*Pittsburgh Sat. Visiter.*

Fanny Fern and Miss Beck are sister spirits. Although Eliza is more versatile, Fanny, having enjoyed the birthright in freedom, possesses wilder spirits. While the buxom nymph of sylvan [illegible] and sunny nodes, she shoots her airy darts at random, but they always hit the mark. Fern leaves, like the Chinese sensitive plant, are magical tests of character—they sympathise only with congenial spirits; therefore Fanny may felicitate herself with the pleasurable assurance, that her reciprocating friends are as innumerable as the enchanted leaves she has scattered over the two feeling hearts. Fanny's Portfolio is one that will win—it contains a charm for everybody.—*N. Y. Mercantile Guide.*

FERN LEAVES SECOND SERIES.—We welcome another volume of Fern Leaves. Where in the world are our male authors? No more authors who wear the unmentionables! The laurels are falling from your brows! The best and most readable books are being written by women. You are a bold promoter "Fanny," and we like you the better for it. There is no Homœopathy about you, no fussing, dilating and dosing; this is like a [illegible]. Fanny, it is not every man that will bear your knife and a virtue, and if you are thus too unsparingly you will kill as well as cure. There are in our nature made of such contradictory stuff that the more you threaten them, the more hardened they become; yet speak to them a kind and gentle word, persuade instead of bullying and they will fall at your feet. The second series of Fern Leaves consists of 120 short articles, much resembling our author's first work under the same title published last summer. They are written with the same spirit and sprightliness and her woman's heart is seen through all, ready hearing to distresses, sin, and defend virtue, wherever found.—*Essex Journal of Education.*

No writer in our country has ever in so short a period gained so equal celebrity, or touched so many of the heart-strings of the million. Keen satirical probing to the very depths of conventional wrongs; pricking the consciences of delinquent husbands, and scathing wayward wives and brothers; exalting humble persecuted, sympathising with all her womanly nature with human suffering, she has gone out from these and lashed with an unsparing hand the tyrannies of social life. She has been more, she "upper ten" and the "lower millions" with no tongue to flattery for the faults of either, and yet all have taken to with the gentle and kindly current of her thoughts. Blessings upon the head of Fanny Fern, and may she continue to pluck "leaves" that have so much moral fragrance. This last series is dedicated to a Lockport "boy" [illegible] it was no evil and him, for his years new and more than all, his praiseworthy self-abnegation, well deemed him to all the prerogatives of manhood. Who would not be proud of such a dedication from such a source? "To my [illegible] friend Orton [illegible], whose friendship never faltered in adversity; whose sympathy and encouragement cheered me when she has to promise our not to say why this book is gratefully inscribed."—*Niagara Democrat.*

The second of Fanny Fern as a writer is one of the [illegible] and marvellous literature. And yet it is all [illegible] enough. She is an original and brilliant writer, and combines all those qualities which make up a formidable reputation—such as she now enjoys. Her lot now contain passages that are witty, pathetic, satirical and also much that is genial and full of heart. If her [illegible], it is only to rebuke mere wrong, and if the shaft of satire is thrown, it is merited. There is no justice but rather justice in her writings. She seems to have all the hum of Irving the polish of "The Marvel" and the edge of Dickens. To logic she has nothing stiff or awkward, any more than she has a [illegible]. She writes like one who feels with intensity whether she moans in the rose or thorns in the social [illegible]. With a nice eye to the real or the sham, to those who own and know who are to merit or penance she deals with discrimination and effect. We know no writer who writes with such a heart; who puts the very life into the inkstand and upon paper. Always vivacious, earnest, energetic, she gives the public nothing that is not worth reading once, twice, and as many more times as good thing is relished. Let all who wish for a work that will charm and improve, get this Second Series of Fern Leaves.—*Boston Bee.*

Another book from Fanny Fern! Yes and another yet, is she continues to write so gracefully and prettily as she has been doing. Little did we think some years ago—we well mine the time—when we first saw Fanny's golden locks fluttering in the breeze on Boston Common, that she would stir up such a sensation in the hearts of the people. Why, she has already written the most pleasing and popular book of the day, the copies selling by tens of thousands; and here she is out again with favours to tempt our affections and our purses. We make it a point to read everything of Fanny's that our eyes greet, and we never yet failed to glean the most delectable pleasure from her pages.—*N. Y. Mer.*

Every one—that is every one in the habit of reading the newspapers—has read and consequently admired some from a few of the long and short essays, paragraphs, and commendable remarks, which like flashing relished, have that allowed the literary firmament from time to time, to the amazement, in particular of a certain class of quiet natures, who for a time have been left to wander in the gloom of the past. But, unlike meteors, which fade away after a brief time, Fanny's flashes are designed for preservation, and are carefully collected together and made to form a brilliant galaxy of permanent usefulness and feeling admiration. Her originality, industry and productions in all the departments of life and hearts knowledge, are wonderful indeed, and therefore wonderfully widespread in her popularity. She is, besides very bold and independent in her strictures on men, women and every object else that comes in her way; and she has audacity to say things which almost any common thinker might think, but which very few perhaps, could put upon paper in the same nervous and striking language. Hence, no doubt, is a great measure, Fanny's popularity with the multitude of readers.—*Godey's Lady's Book.*

The secret of her power over the public mind, we apprehend, is, that she has a heart filled with noble feelings by culture and mellowed it comes at [illegible] by the furnace of affliction she has come here in her trials as we they say forced her and her by her own indomitable courage—refined, and [illegible] instead of infected and hardened; and she pours forth from the rich fountain of her experience with the order and [illegible] of a child, the rich stores she had garnered there. In addition she has point and wit, and of course is always on the side of humanity and justice and a warm sympathy with the poor and the oppressed. That from a woman with ways make up of detached [illegible] should have bestowed the popularity she has in a [illegible], education that the book is [illegible] is smiling, and, indeed, about to bloom.—*N. Y. Observer.*

Fanny is a genius, bright, sparkling, witty, racy and sensible withal. There is a vein of common sense underlying all her sentences which makes her writings subservient to good morals and integrity. We deem her Leaves are for the sure to some fulfill, as well as instinctive and amusing.—*Maine Farmer.*

FERN LEAVES—SECOND SERIES.—Fanny Fern's spicy lively heart-spoken productions, are most agreeable and racy specimens of composition. Everybody should read them, for everybody must enjoy their perusal.—*Ohio Observer.*

THE SECOND SERIES OF FERN LEAVES is a handsomely bound 12mo, of 400 pages, and contains eight Illustrations. Price, $1.25; bound in full gilt, $2. All orders must be addressed to **MILLER, ORTON & MULLIGAN,** Auburn and Buffalo, N. Y.

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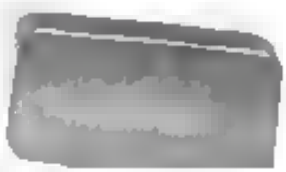
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